

Older=Better—Winners of our Over 60 Competition

the Artist's magazine

Controlling
Water in
Watercolor

Painting Fire & Its Aftermath

Inside a
Portrait Class
on Color

March 2015
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River Valley, Papoose Fire (detail, acrylic on gold gessoed Aquabond, 17¼x17¼) by Stephen Quiller

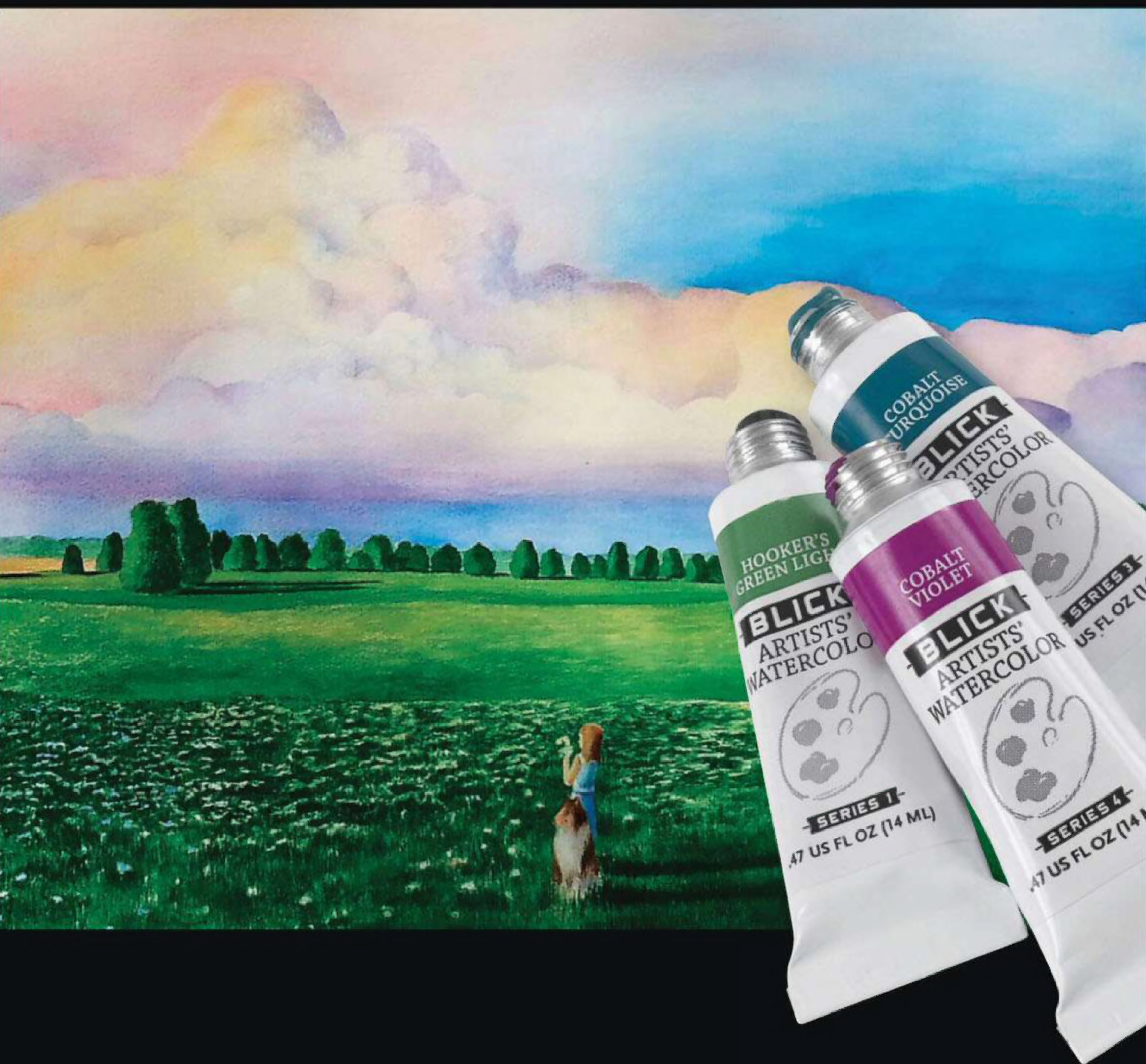


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(detail, acrylic on gold gessoed Aquabond, 17¼x17¼) by Stephen Quiller

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Circling Back



"THE JOURNEY ISN'T LINEAR, but circles back," says Ginny Seabrook, one of the 10 winners of our Over 60 Art Competition. Ranging in age from 64 to 83, these artists show that the dreams of the young can come to fruition later in life ("**Older = Better**," page 44): for example, Seabrook started as a dancer and English teacher; Hank Washington as a basketball coach (and art teacher); Bill Baffa as an advertising art director; some returned to their studios when they retired or when their children ventured forth. As no less a sage than Yogi Berra said, "It ain't over till it's over."

In this issue, too, you'll find Stephen Quiller's beautiful meditation on the fires that swept through the San Juan Mountains two years ago ("**Beauty in the Burn**," page 22). Louise B. Hafesh takes you inside Lea Colie Wight's Studio Incomminati workshop on classical technique as it applies to color in portraiture ("**Color Curriculum**," page 30), and Jerry N. Weiss showcases masterpieces from the legendary and now defunct Corcoran Gallery of Art in Washington, D.C. ("**The Rise & Fall of an American Museum**," page 38). Dale Laitinen guides you toward controlling the amount of water on your paper and brush ("**Brushing Up**," page 80); Yael Maimon shows that value is more important than color ("**Drawing Board**," page 14), and Leonard D. DuBoff brings you up to date on current tax law as it applies to artists ("**Ask the Experts**," page 20).

As we start a new year and look back at 2014, we've compiled an index of last year's articles (find it at www.artistsnetwork.com/learnmore2015), as well as a CD of all 10 issues, whose images, I have to say—though I love print—look even more vivid on a computer (or the alternate: Kindle or iPad) screen.



Maureen Bloomfield

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Portraying Stature

John Howard Sanden paints portraits of the political and social elite.



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ABOVE: Laura W. Bush, 45th First Lady of the United States, Official White House Portrait (oil on canvas, 48x28)

McKenzie Graham: Tell us about your background as an artist.

John Howard Sanden: My early goal was to be an illustrator. I landed a job at the Reverend Billy Graham's organization in Minneapolis, where I put in nine exciting years as art director. I freelanced for *Reader's Digest* in New York, doing portraits, and this encouraged me to leave the Midwest for New York in 1969. Everything happened at once. I was hired by the Art Students League of New York to teach a class in portrait painting, and illustration faded out of the picture. That was 44 years ago.

MG: What special skills are required to make excellent portraits?

JHS: Drawing is foremost; then, the ability to read tonal values and, finally, to perceive color, in that order.

MG: Are there special considerations when painting an influential subject?

JHS: The artist's job is to discern his subject's self-image and to portray the subject in that way. A high-profile public person, in addition, has particular values they want to project. For example, a business executive wants to appear strong, but also approachable. That last word is the one I hear most.

MG: Any advice for portrait artists starting their careers?

JHS: The competition is fierce. *Do it over if you can do it better.* Deliver your work on time, and be quick and cheerful about making corrections and adjustments because the client is always right.

In 2010, while painting President George W. Bush for the White House (after four decades of portraiture), I painted eight completely finished portraits until I got it the way I thought it should be. The President liked them all.

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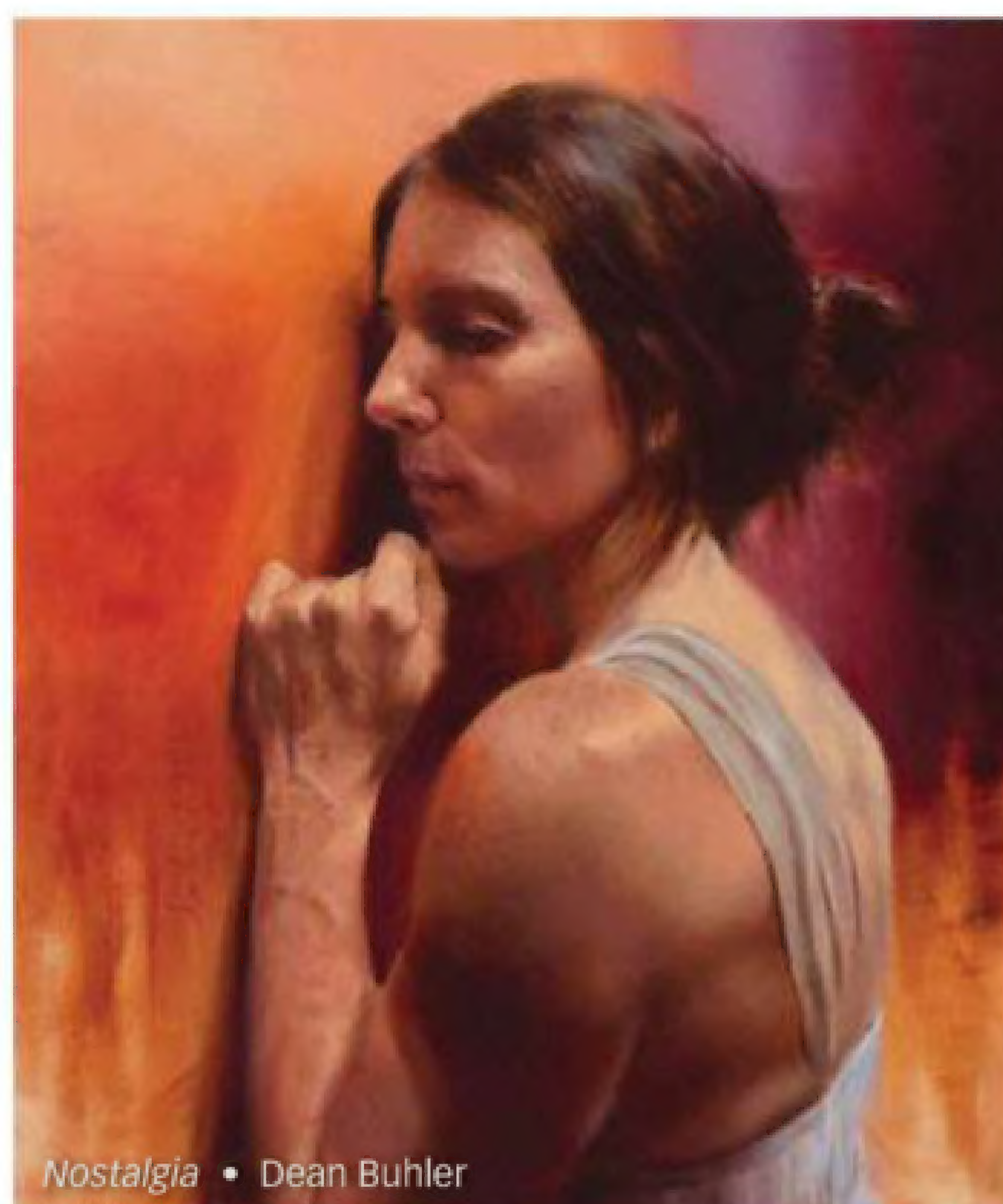
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the artist's life

Going for the Gold

Famous for Documenting New York City's bridges, Antonio Masi goes West.

"I first saw the Golden Gate Bridge over 30 years ago and it left an indelible impression on me," says Antonio Masi of his re-imagining of the San Francisco emblem, which has the same effect on the viewer. "Golden Gate stands as a symbol of America's

ingenuity, ability and triumph."

In his watercolors, Masi demonstrates his love for the culture that surrounds a piece of architecture.

"Over the years I've painted people, landscapes and seascapes, but I've been drawn to urban structures, particularly bridge infrastructures in urban settings," he says. "They tell a story of the evolution of the city, its people and their development."

Throughout his career, Masi has explored the many thin and thick variations and outcomes of watercolor. "I appreciate the contradiction that water can provide: mass, power and delicacy," says the artist. "I firmly believe that watercolor can be pushed to new heights." *M.W.*



LEFT: *Under the Golden Gate* (watercolor, 40x60) by Antonio Masi

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Alison Bechdel, well known for her long-running comic strip *Dykes to Watch Out For*, and later, for her graphic memoirs *Fun Home: A Family Tragicomic* and *Are You My Mother? A Comic Drama*, has been awarded a MacArthur fellowship. In a press release published on the MacArthur Foundation's website, Bechdel's

Are You My Mother? A Comic Drama is praised: "With storytelling that is striking for its conceptual depth and complexity in structure, as well as for the deft use of allusion and reference, Bechdel is changing our notions of the contemporary memoir and expanding the expressive potential of the graphic form." *M.G.* ■

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ABOVE: Excerpt from *Fun Home* by Alison Bechdel.

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Balancing Imagination and Reality

Pay attention to value; use bold colors and few lines to convey the grace and wonder of deer.



ABOVE: Reference photo.

LEFT: *Deers—Study* (soft pastel on paper, 23x18). In *Deers—Study*, the viewer's eye is drawn in and moves around the composition. Working on this piece, I used any color I was drawn to, as long as it was in the right value range. The expressive colors and accurate values help capture the magic of this scene.

I STAND IN AWE of the beauty of deer. They are elegant in appearance. When I draw one, my goal is to capture its essence and mystery. Rendering deer with pastel is ideal; pastel is soft and vibrant and easily replicates the animals' delicacy of

form. You can create the texture of fur with minimal strokes, especially when working on sanded paper.

Whenever I visit the zoo, I take photographs of deer. Although I use my photos as references, taking photos isn't enough. I like getting to

know my subjects well by spending time observing the animals, making thumbnail sketches, writing notes about colors and gestures, reading about deer behavior and studying their anatomy.

One of the deer that I observed and photographed (see Reference photo, above right) had an unusual

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drawing board

set of antlers. I found the asymmetry interesting and knew I had to have it in my drawing.

Planning Stage

Back in the studio, I carefully reviewed my photos. I'm not interested in making a copy of a photo; reference photos are merely a starting point for me. Playing with the images, I finally settled on two that I decided to combine to get the general direction and composition for my drawing *Deer, Golden Meadow* (below). I visualized the painting's theme and value range. At this point, I tried to figure out what to do and in what order. I asked myself questions like where is/are my point(s) of interest; what's the best position for the shapes; and how do I place values to get good contrast? I find the planning stage requires mental work, for the most part, rather than making any marks.

1. Drawing

Once I had, in my mind, a clear idea of the scene, I made a drawing and transferred it with charcoal onto my toned paper. Trying to ignore fine details, I drew only the most important lines. It's essential to make a solid drawing—one that will hold your piece together, just like a strong skeleton.

2. Blocking

I blocked in the colors of the background and the ground that the deer are standing on. I decided to keep the background simple, focusing attention on the deer. I applied pastel strokes lightly, letting the color of the paper shine through. Yellow ochre represented the meadow's strong, light areas while raw and burnt umber represented the meadow's dark areas. Also, using dark hues, I created a very high horizon line. Having a definite foreground, middle ground and background can create an illusion of depth.



3. Adding Color

Next, I added a few touches of intensely light and dark color. I needed light color on the deer's legs; I used black charcoal for the hooves, eyes and noses. I started working on

ABOVE: *Deer, Golden Meadow* (soft pastel on sanded paper, 19x23½)

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the two foreground deer with a few dark shadow strokes of burnt umber. Since burnt umber is the color I'd used for the surface, which the deer are standing on, using it on the deer immediately connects them to the ground and integrates them into the scene.

4. Building Form

At this stage, I built up the form of the deer on the right by layering

pure colors with varying strokes, aiming to create an illusion of a three-dimensional subject. Each stroke counts, and I feel that minimal strokes rendered with maximum confidence will make for a stronger image. I used warm and cool hues and played with color using my intuition and imagination. (I hardly blend the pastels and don't use any fixative, as I find the sandpaper holds the pastel well.)

5. Finishing

I used only a few strokes to suggest the form of the distant deer. Still working with the deer on the right, I started building up the form of the deer on the left. My aim was to create a strong contrast between the two foreground deer and the background. Finally, working on the antlers, I applied bold, pure tur-

quoise, pulling the foreground deer into sharp focus. Although mostly brown, the occasionally exaggerated and expressive colors convey the deer's magical qualities. At this point I felt I'd captured what I was after. I finalized small touches and signed the drawing. ■

Yael Maimon was born in Ashkelon, Israel, in 1980. Drawing and painting since childhood, Maimon decided to become fully committed to art in her early 20s. She enjoys painting in a variety of media including oil, pastel and watercolor. In addition to her well-known *Cats* series, Maimon is working on a group of paintings of deer; a magical-figurative series called *Once Upon a Time*, and a still life *Pastry* series. Her artwork has been featured in solo and collective art exhibitions in Israel and abroad, gaining international recognition while being purchased by private collectors. Visit her website at www.yaelmaimon.com.

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Surface: Sennelier La Carte 200-lb. sanded paper

Pastels: Rembrandt, Sennelier and Jaxell

Other: charcoal



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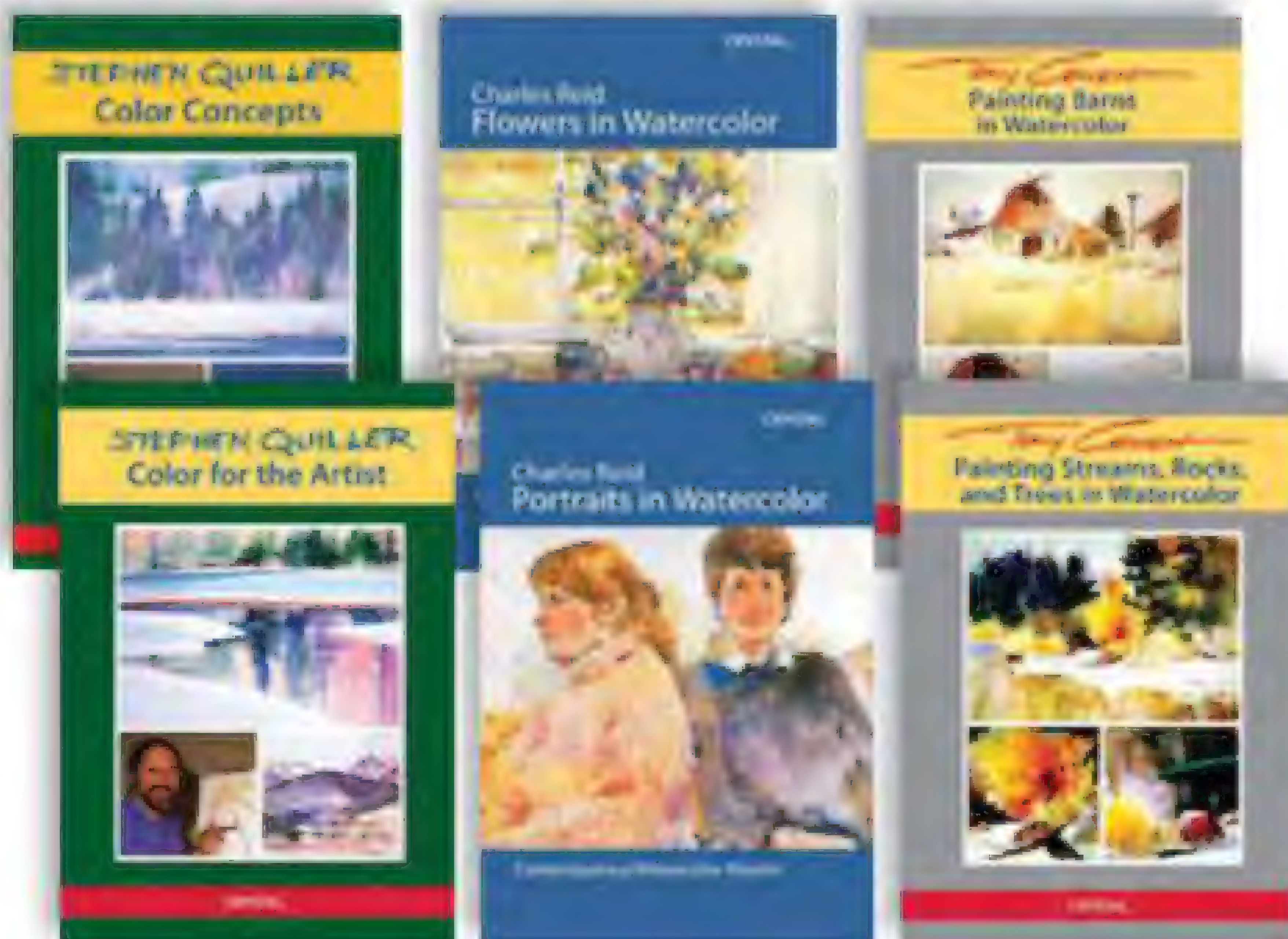
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Taxing Situations

Q. I'm not really interested in making money with my art, but I have sold one or two paintings this year. Do I have to declare those sales as business earnings and pay both income and social security taxes on those earnings?

A. You must declare the income from sales of your artwork on your income-tax return whether you create art as a hobby or as a business. Social Security and Medicare taxes (together called self-employment tax), are due only if you create and sell your paintings as a business. You might think it would always be best to claim that you make art as a hobby rather than as a business so you can avoid paying self-employment tax, but there are at least two reasons that's not a good idea.

First, if you make and sell art as a business, all of your legitimate expenses are deductible on your tax return. If you spent more making and selling your artwork than you earned from it, you can apply that loss against other income, whether your own or that of your spouse (if you file jointly). If, on the other hand, you create art as a hobby, your deductions are limited to the amount of income you made from that hobby. Furthermore, you would deduct those expenses as miscellaneous itemized deductions, so they can't be deducted at all if you don't itemize. Even if you do itemize, your expenses can be deducted only to the extent that they exceed two percent of your adjusted gross income.

Second, the Internal Revenue Service (IRS) may conclude that you're making art as a business rather than as a hobby and that, therefore, you do owe self-employment tax. If this happens, the IRS may impose significant interest charges and penalties. On the other hand, if you claim

to be operating a business, the IRS may decide that you're actually making art as a hobby and disallow some or all of your deductions. This situation could also lead to the IRS charging interest and penalties. It is, therefore, important for you to characterize your work accurately as a hobby or as a business.

On what criteria do you base your characterization? Tax laws presume that a person is engaged in a business, as opposed to a hobby, if a net profit results from the activity during three out of five consecutive years, ending with the tax year in question. If your art business hasn't had three profitable years in the last five, the IRS may contend that you're making art as a hobby. When determining whether you intended to make a profit, the IRS looks at factors such as whether you carried on the activity in a businesslike manner. That is, did you have a separate bank account for your business, keep appropriate records, have business cards? Other factors include how much education and experience you have related to the activity, how much time and effort you spend on the activity and whether you need the income for living expenses.

ART INCOME DEDUCTIONS

Q. As a working artist, what deductions can I take on my earnings?

A. All of the ordinary and necessary expenses you incur in connection with your art business are deductible, though, as noted above, if you're engaged in a hobby rather than a business, you can take deductions only to offset income from your art hobby. Either way, potential deductions include the following:

- art equipment, such as easels,

- cameras, light fixtures and kilns
- supplies such as paint, brushes, canvas and clay
- framing
- studio space
- office supplies and equipment
- books and magazines related to your business
- mileage for travel related to your business (either actual costs or the standard deduction, which was 56 cents per mile for the 2014 tax year; check www.irs.gov for the 2015 tax year rate update).
- parking charges, subway and bus tickets, and tolls for travel related to your business
- trade association dues
- copyright registration fees
- fees to enter juried shows
- agent's commissions and fees for online sellers, like www.etsy.com
- classes to improve your skills
- costs associated with maintaining a website
- legal and accounting fees
- amounts paid to employees
- some travel and entertainment expenses, such as hotel stays, meals and art museum admissions for which you can show a business purpose.

Some of these expenses, however, may not be fully deductible in the year incurred. Purchases of equipment with useful lives of more than one year are capital expenditures that cannot normally be fully deducted in the year of purchase. Instead, the cost of the item must be depreciated over its useful life, as determined by the tax code. You can, however, for 2014 taxes, expense up to \$25,000 plus an adjustment for inflation for items that would otherwise have to be depreciated if you're operating as a business. This is known as the Section 179 deduction. (Visit www.section179.org

ask the experts

for updated information for the 2015 tax year and after.)

In addition, supplies sometimes must be deducted as part of “cost of goods sold” rather than deducted when they’re purchased. Furthermore, there are strict rules for some deductions, such as expenses related to travel and entertainment.

As noted in the response to the previous question, if you’re making and selling art as a hobby, related expenses can be deducted only if you itemize and only to the extent they (plus any other miscellaneous itemized deductions you have) exceed two percent of your adjusted gross income.

If you’re unsure about how to take any of these deductions, talk to your tax advisor or lawyer; errors on your tax return may result in interest charges and penalties.

RECORD-KEEPING TIPS

Q. What records should an artist keep for tax purposes?

A. The first step in keeping business records that allow you to maximize your deductions is to open a business checking account. Try to pay all of your business expenses through this account. You may also want to obtain a credit card for your business. For those occasions when you pay for expenses out of your personal funds, you should fill out an expense reimbursement form and attach your receipts to this form before writing yourself a check out of the business bank account.

You should keep receipts and, if applicable, invoices and canceled checks for expenses, although there are a couple of exceptions to this requirement. IRS guidelines provide that documentary evidence isn’t necessary for travel, entertainment, gifts or transportation expenses if either of the following conditions apply: the expense (other than for lodging) is less than \$75 or you have a transportation expense for which a receipt is

not readily available (such as a bus ticket). If you can obtain a receipt in these circumstances, do so, since this may help you avoid problems proving your expenses in the future. If you don’t have a receipt for an expense like this, make sure you record the date, amount, place, description and business purpose for the expense.

You don’t have to keep original receipts, though. The IRS says it’s fine to scan or photograph your receipts and then throw out the originals. Just make sure the digital versions of the receipts are legible and accessible, and retain a secure backup copy.

You should also record the reason for each expense (even if you have a receipt) in an expense diary, kept either on paper or digitally. This is most easily done with a paper diary small enough to fit in your pocket or with an application on your smart phone—so you can keep your diary with you at all times. Keep track of all expenses as they occur. If you don’t, you may lose valuable deductions for small charges that add up to significant amounts. It’s especially easy to forget the cost of things like parking, tolls and cab fares. If you drive in connection with your business, make sure you keep a mileage log showing not only your mileage, but also the date, destination and reason for the trip.

You also need to keep records of all money you earn from the sale of your artwork, such as bank deposit slips, receipt books, invoices and credit card charge slips. ■

LEONARD D. DUBOFF has testified in Congress in support of laws for creative people, including the Visual Artists Rights Act of 1990. A practicing attorney and pioneer in the field of art law, he has also assisted in drafting numerous states’ art laws and has authored more than 20 books. For further information, visit www.dubofflaw.com.

Note: The author thanks Christy King, Esq., of The DuBoff Law Group and Sean Kim of Paxton, Miller & Kim, CPAs, for their assistance with this article.

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An artist bears witness
to devastation and finds,
in a fire's aftermath, the
landscape's reawakening.



Beauty in the Burn

BY STEPHEN QUILLER

RIGHT: For *River Valley, Papoose Fire* (acrylic on gold gessoed Aquabond, 17¾x17¾), I liked the warm-cool complementary colors of the golden orange smoke against the blue-gray shadow of the mountain. In certain passages I used rubbing alcohol to lift the paint back to the gold undertone.





A. Zuller ANS DR ©



ABOVE LEFT:

On July 3, 2013, I witnessed the fire moving over the mountain toward Trout Creek. To capture the intensity of the fire, I gessoed a panel in gold to help the overlays of acrylic paint come to life in ***Moving Toward Trout Creek*** (acrylic on gold gessoed Aquabond, 32x32).

IN MID-JUNE OF 2013, lightning ignited timber in the southern San Juan Mountains of Colorado; these wildfires, raging for three weeks, would be known as the “West Fork Complex,” because they occurred near West Fork Pass. For a time, the highway leading to our town of Creede in southern Colorado was closed. Fifteen hundred firefighters fought to contain the blaze. When the smoke cleared in mid-July, we discovered that 110,000 acres of our high country had burned.

For the last 40 years I’ve immersed myself in these mountains as I painted the high country. In the summer I would paint on location, but during the winter I’d tuck into my studio, and most late afternoons I would cross-country ski and sketch. Now many of my favorite

haunts were permanently changed, at least for my lifetime. It was devastating.

Through the many years of my life here I’ve become acutely aware that each year has its own unique harmony and rhythm. That summer of 2013 was filled with minor chords and discordant notes and syncopated rhythms.

Must Art Be Beautiful?

I feel that art must be beautiful, but what in fact is beauty? Robert Henri in *The Art Spirit* states: “Beauty is the sensation of pleasure in the mind of the seer.” After I’d accepted the fact of the tragedy, I became curious to explore the burned areas and witness the charred landscape first hand. Standing in ash with the smell of burnt forest wafting around me, I



decided to document this experience. At first, the plein air paintings that resulted seemed haunting, strange and surreal. Gradually though, I became more comfortable—seeing with fresh eyes a mountainscape that had been cleansed to start a cycle, complete with new growth.

For the past year I've focused on this subject: on-location painting in the summer with studio work during the winter. To date I have painted the Burn in every season and have captured many atmospheric moods. Looking back, this has been an incredibly powerful experience, one of the most creative periods of discovery in my painting career.

What follows are episodes on my journey from feeling devastated to grateful.

ABOVE CENTER: In May of 2014 I visited this site. Snow patterns covered the mountainside; meadows were turning green, and creeks had started to run. The burnt red-orange spruce color note was set off by its foil, the gray-blue mountain shadow, in ***Burn, May on Little Squaw Creek*** (acrylic and casein on Crescent watercolor board, 36x24).

ABOVE RIGHT: This painting is not only about the Burn but of the Burn since the painting itself incorporates ash and spruce needles from the fire. I looked from the upper edge of a mountain across the canyon to the river—to compose ***Black River, View From River Hill*** (acrylic, ash and burnt spruce needles on Aquabond, 36x26).





Painting on Black

It seemed only natural to begin my documentation by painting directly from nature. What seemed important, although I had never worked this way before, was to use black paper for my support. I found some black Somerset printmaking paper in my files and got started. I also decided to use casein (an opaque milk-based medium similar to gouache), which has a dry, velvety, matte visual quality that could capture the dry, charred landscape (see my article, “A Case for Casein,” May 2013). Working on black paper, I painted around the black negative patterns of tree trunks and fallen logs. The open black patterns began to serve as a graphic structure that set off the painted areas that would become scenes of transitional regrowth, of autumn color, or of shadow patterns on snow.

In late autumn, as cold weather set in, I moved into my studio but used a similar process. I decided, however, to use acrylic for my medium and worked on black gessoed Aquabord panels. Ampersand Aquabord, which is an archival support, takes the layered

paint beautifully. Acrylic seemed to be the ideal studio medium to express the Burn. Again I painted around the black patterns and worked in layers of color from dark to light and dull to bright.

Gold Gesso, Ash & Homemade Pastel

These paintings led me to experiment further. I was interested in capturing the feeling of smoke and the intensity of fire. I decided to coat some Aquabord panels with gold gesso. I then discovered I could start by painting smoky, translucent haze and build to solid, opaque color fields while using this

ABOVE: I was inspired by the black tree pattern accented by the black cows. The burnt orange spruce needles were a nice note to add to the rhythm and pattern of *Black Trees*, *Black Cows* (casein on black paper, 13½x 21½).

A Community: From Mourning to Celebration

In mid-February of 2014, Presidents Day Weekend, we opened an exhibition of “Beauty in the Burn” at Marta’s and my gallery in Creede. What made this event special was that our show was part of the town’s celebration. Our Community Relief Fund and the Chamber of Commerce worked together to make it happen. Coinciding with the opening of the show, the Creede Repertory Theatre hosted an evening of improvisational theatre.

There were also fireworks, moonlight cross-country skiing, curling and hockey events, as well as a hot toddy fest. Part of the proceeds went to help local businesses that had been affected by the wildfires. On this normally quiet winter weekend, the town was alive.

LEFT: On a warm winter day I saw people enjoying their time catching fish and passing beer around with the drape of the burnt mountain behind them. I found the contrast interesting in *Ice Fishermen, Road Canyon* (acrylic on 300-lb. watercolor paper, 38½x26½).



ABOVE LEFT:

I worked around the dark of the paper and built to the light. For this technique, casein is the ideal medium, as it is opaque with a velvety, matte finish, evident in **Fire Weed on Little Squaw Creek** (casein on black printmaking paper, 25½x16¾).

ABOVE RIGHT:

I used gold metallic acrylic as a final note to bring **Black Angel** (acrylic on black gessoed Aquabond, 42x29) to life.



gold undertone. Using rubbing alcohol I would lift with a brush or cotton swab back to the undercoat of gold. Lifting paint to the ground created the illusion of spot fires—or the feeling of heat and intensity radiating from within the work.

During the summer while painting outside, I had collected jars of ash and burnt spruce needles. I adhered these textured elements to the panels, using acrylic gel medium, while incorporating the texture into the design (see page 25). I was now not only painting the subject of the Burn but using actual materials of the Burn!

In the August of the Burn summer, the landscape received heavy rain. The torrents washed ash into our streams, and the Rio Grande River turned black. When the river flow lessened, rocks on the banks were covered with a tar-like, ashy goo. My wife, Marta, collected some samples that I took to the studio, where I removed much of the moisture with

paper towels. I rolled the gooey substance into 1/2-inch coils. I then cut the coils into 2-inch lengths and let them air dry. The coils have become a beautiful, dark soft pastel (see top right, page 29).

Two-Plate Monotypes

I've also been doing two-plate monotypes (see next page). On the first plate I use a brayer to roll a thin layer of soft, black Charbonnel etching ink. Then with a cloth rag, squeegee, cotton swab or brush and some mineral spirits, I lift the ink around the black patterns back to the clear Plexiglas. On the second plate, using a full palette of oil-based inks, I paint the actual landscape that will be seen behind the graphic black patterns. I then register each plate on my press bed, place a damp Arches 88-lb. print paper over the top, and do two runs to transfer the image to the paper. (The black plate is used on the second run.) The resulting image has an abstract graphic quality.

From the Ashes

One year to the day after the first fire, I found myself in a remote area close to where the Papoose fire began south of Creede. I did studies and a subsequent painting of the black trees—seeing on the forest's floor a tapestry of yellow and yellow-green flowers. *Corydalis* or golden smoke is a flower I'd never seen here, but the seeds, lying dormant for up to 100 years, came alive because of the fire.

Although I've painted full time for over 40 years, the processes that I've just described have all been new to me. These are directions I'd never pursued before and ironically would not have tried if the fires had not happened. From this experience, I've come to some major realizations. The major parts of our forests of spruce were already dead because of the spruce beetle. The fire, in a sense, was a cleansing to allow for new growth. Today, aspen saplings and wildflowers are bursting into the black and gray landscape. Magenta fire weed is hip high along the edges of streams, with new yellow-green grass covering the banks. I walk gently on this fresh ground that is blanketed with burnt spruce needles and charcoal ash. This land that I've come to know and love over the last 40 years has permanently changed, at least for my lifetime.

My series of paintings is not over. I will continue to work. Each year there will be further regrowth, and the landscape will continue to change. ■

STEPHEN QUILLER is an acclaimed watermedia artist and author. Videos showing his techniques in watercolor and acrylic are available at www.artistsnetwork.tv. Visit his website at www.quillergallery.com.

RIGHT TOP: This drawing, *Study, Burn, Wright's Ranch* (ash pastel from the fire on Rives BFK paper, 13½x18½), is a study for a painting of a local ranch with a burned-mountain as the backdrop. I used a pastel that I made from residue of the fire: a beautiful deep, dark yellow.

RIGHT CENTER: Monotype combines the fine art of painting with the craft of the printmaking process. There is an immediacy as well as freshness about the look that I love; it evokes the power of the Burn in *Early Spring, Saw Mill Canyon* (oil-based two-plate monotype, 19x26).

RIGHT BOTTOM: In *Papoose, Winter Burn* (oil-based two-plate monotype, 18½x18½) the high-key yellow and blue-textured plate is printed first, with the black plate registered and printed second.





In a recent workshop in New Jersey, **Lea Colie Wight** explained the principles of painting the portrait in color, as taught in the Studio Incamminati School for Contemporary Realist Art.

BY LOUISE B. HAFESH

COLOR CURRICULUM



OPPOSITE: "Painting from life in daylight can be challenging because the light key varies with atmospheric changes," says Wight. "Establishing color relationships early in your work helps. One strategy is to find a subtle color, easily influenced by the light, such as the white bricks in *Duet* (oil on linen, 42x28), and then create a color note that sets the key for other colors. As the light changes, you can check color relationships against your established color note."

courtesy Haynes Galleries

IN 2002, WHEN RENOWNED portrait painter and instructor Nelson Shanks cofounded Studio Incamminati, in Philadelphia, with his wife and fellow artist, Leona Shanks, the contemporary realist art community applauded en masse. For some time prior, traditional academic training had been out of vogue and, while a limited resurgence was gaining momentum, many art schools and universities had yet to include a classical course of study.

Shanks saw a growing need for a modern-day atelier that followed a skills-based, professional curriculum. His solution, Studio Incamminati School for Contemporary Realist Art, today considered one of the top classical art schools in the United States, offers an intensive, full-time core curriculum that includes instruction that progresses from basic drawing skills to advanced methods of tradition-based realist art. Also, in a continuing effort to broaden its reach and serve those artists who, due to financial or geographical constraints, cannot study at Incamminati's Philadelphia home base, the school brings its renowned instructors and workshops to other like-minded ateliers in a program called "In Your Town Workshops."

Incamminati on Location

One three-day In Your Town Workshop offering, The Portrait in Color, recently took place in my neck of the woods (midway between New York City and Philadelphia) at Martinsville Studio in Bridgewater, N.J. as part of owner Jamie Dzuris Lindholm's studio-intensive visiting artist curriculum. Conducted by Incamminati graduate and teaching fellow Lea Colie Wight, the workshop presented a rare opportunity to study with a leading figurative and still life artist who works within the colorist tradition. I quickly signed on.

Energetic Gesture Drawing

"I think one of the most helpful working habits an artist can have is to begin with the largest statement you can make about something, whether it's expressed in gesture and shape, color, or value," said Wight as she began staging the model on the first day. "Working progressively from large to small forces you to edit and results in a strong, foundational understanding upon which you can build."

We watched Wight put her teaching to practice as she deftly began a gesture



Materials

Surface:

Claessens #13 oil-primed linen

Oils: Vasari

Classic Artists' Oil Colors and **Natural Pigments** Rublev Colours

Colors:

burnt sienna, burnt umber, yellow ochre, alizarin crimson permanent, permanent rose, cadmium red deep, cadmium red medium, cadmium red light, cadmium orange, cadmium yellow deep, cadmium yellow medium or cadmium scarlet, nickel yellow or lemon yellow, Indian yellow, viridian green, phthalo green, phthalo turquoise, cerulean blue, cobalt blue, French ultramarine blue, dioxazine purple, magenta, cobalt violet, Old Holland Schevenings violet, flake white, titanium white

Mediums:

Gamblin stand oil, **Natural Pigments** Rublev Colours Oleogel and Italian Varnish

Palette: New

Wave Art Posh

Brushes: Silver

Brush hog bristle filberts, sizes 2–8; **Rosemary & Co** Masters Choice series 278 long filberts



demonstration with a mixture of burnt sienna, French ultramarine blue and titanium white on a canvas. “The goal in gesture drawing is swiftly to capture the main energetic movements of the pose,” she said, while anchoring anatomical landmarks on her canvas to establish pivotal points, like the tilt of the head and angle of the shoulder mass. “Try to see and render the figure in the simplest way, with energy and freedom; express its essence by limiting yourself to a few lines and angles.” (See Wight’s gesture study, page 35.) She stressed that we weren’t to rush at this early stage but rather, to take as much time as needed with the drawing.

ABOVE: “Color awareness is key to showing the figure in cool, window light set against the warmer colors of a deep interior, as seen in *Self Portrait - So Far* (oil on linen, 30x24),” says Wight. “Workshop exercises done in strong colors develop the color awareness needed to express subtle color differences seen in natural light.”

Our first exercises involved a series of two- and five-minute model poses from which we created loose gesture outlines. Wight next gave us the go-ahead to build on these outlines, and we began adding information, establishing proportions and fine-tuning our compositions by roughing in the shadow shapes (using

RIGHT: Wight explained that a **gesture study** establishes the building blocks of a portrait or figure painting. The goal is to determine the key points and angles of the pose while rendering the subject as simply and freely as possible.

our initial color mixtures) and then wiping out those areas where the light hit the figure. “Work rapidly and carefully, addressing the largest statement before making smaller distinctions,” Wight said. “Then, periodically stand back, scan and squint to eliminate distracting details.” A quick glance around the room showed remarkable progress in students’ works as gesture drawings began taking form, appearing almost sculptural.

Study in Simplified Color

At midafternoon Wight introduced another valuable aid—a simple color study, which would serve as a working guide for a full-color portrait (see Wight’s color study, at right). “We all have preconceived ideas about the tonal value and color of something,” she said—and then pointed out the danger of misconceptions: “If the value relationships are wrong, the color relationships can’t possibly be right. In reality, color is different from the ‘dye lot’ color of something. Because we’re trying to recreate three-dimensional reality with paint on a flat surface, color has to be revealed through its proximity and relationship to the colors around it and is dependent on the color of the light source.”

Wight coached students to make strong, simplified color statements by laying in flat blocks of color to represent each major mass in light and in shadow. We began with the mass that was easiest to see—often one in the background. “This massing of color helps establish the key (value relationships) of the painting and helps you understand the main skin color of the model,” said Wight as she moved from easel to easel, sharing insights: “Values are recognized by squinting at both the object you’re painting and your painting,” she said at one point and later advised, “When judging color, keep your eyes wide open; glance from one color to another and compare. Ask yourself, ‘Is it greener, bluer, redder, cooler, warmer, and so forth, than the colors around it?’”

Then, after talking the class through a limited demonstration, the result of which was a beautiful mosaic of color and shapes, Wight gave students time to follow suit.



We’d enjoyed a fruitful day practicing new techniques, but the best was yet to come when Wight treated us to a three-hour, evening portrait demo. (See *One Evening Working Large to Small*, page 34). Suffice to say, watching Wight work her magic, implementing what she’d taught us, ended the day’s instruction on a high note.

A Portrait in Color

Wight kicked off day two with a second model and an opportunity to put newfound skills to the test. She guided us back through the process we’d learned the previous day, starting with a preliminary gesture drawing. “Be bold. A weak or unfocused opening can undermine the rest of

Text continued on page 36

ABOVE: For her **color study**, Wight purposely avoided focusing on the drawing; instead she directed her attention to the comparison of large color statements. An artist could continue to develop the painting from this point, but this particular color study was a class demonstration that Wight wouldn’t finish.

One Evening Working Large to Small

BY LEA COLIE WIGHT



1. Visualize the composition: I take a few moments to visualize my painting on the canvas. This step of seeing the whole composition in my head creates a proportional awareness that makes my initial gesture drawing more accurate and comprehensive. I had set up my model with strong color notes in the composition since color study was the focus of the workshop.

2. Initial gesture drawing: At all stages, I work from major to minor; for the early gestural strokes, I look for major directional lines and angles. I'm not locked into anything at this stage. All my lines are open ended because the intersections will move as I develop my painting and make the proportions more accurate.

3. Shadow shapes: Squinting at my model, I mass in the major shadow shapes. At this stage I'm shifting my awareness rapidly as I ask the following questions: Is my gesture drawing still accurate? Do the flat abstract shapes appear accurate when I squint my eyes? Are the abstract shapes beginning to support accurate three-dimensional form? I develop this grisaille (drawing in monochrome) until I'm confident about my proportions and the major anatomical forms. I add second, darker accents as needed to define some of the shadow shapes.

4. Major color notes: Here you see my first color pass. I'm going after the obvious major color notes in the composition to help me determine the more

complex skin tones. The first notes are approximations, leaning toward overstatement. I'll adjust these notes as the painting progresses, but I establish the highlight on the subject's forehead as a test for my value scale. Working with a bright, artificial light on my canvas, I find this step is necessary to determine the value range. Once I have a working color on my brush, I focus on form and the adjustment of shapes.

5. Large statements in place: I'm a firm believer in getting the initial large statements in place and working from that platform, and that's what I did, even though I was limited to one evening with the model. I'd have loved to be able to work longer on this painting and to show the next stage of development.





ABOVE: "Color-handling skills developed over many studies can open the door to any color situation," says Wight. "My motivation for painting *Lauren M* (oil on linen, 46x26) was the challenge of replicating the model's copper-colored pants."

courtesy Haynes Galleries

Text continued from page 33

the painting," she advised. "Beginning a painting is like falling in love before the real work of life begins. Like a long marriage, the later stages are beautiful and deeply moving, but they take work and focus. At the early stage, work rapidly and carefully, always thinking of main masses, not detail. Above all, remember that each bit of information, whether expressed in angles, proportion, value or color, only exists in relation to another piece of information. Painting is all about comparison."

Throughout days two and three, Wight encouraged us to work at our own pace and address each stage as thoroughly as possible: "Don't move on until you've worked out your proportions in the early stages, and your values and color relationships in the initial block-in." (See Wight determine the shadow mass, below.)

As we moved well into our days of painting, Wight gave individualized guidance at each student's easel and instructive comments for the benefit of all. "Work at responding to the information spontaneously, while at the same time trying to be as accurate as possible," she told one student. Later, to clarify a point to the entire class, she said, "When going after the reflected light, view the object or face that you're painting through half-closed eyelids. How evident is the light? Then, keeping your eyelids half closed, view your painting. Does that area of reflected light jump out? If it does, then you've made the value too light."



ABOVE: As students worked on their paintings during days two and three of the workshop, Wight pointed out that it's sometimes difficult to **determine the shadow mass** in an area where the local color is dark, for instance, the model's hair. To settle the question, Wight held a paintbrush over the model. "If the brush casts a shadow," she said, "the area is in the light."



ABOVE: "Each instance of 'white' in *Café* (oil on linen, 48x28) is expressed through the differences among those whites," says Wight. "For example, the lid of the coffee cup is a cool, blue white, and the book pages are a warmer white. You must look beyond what you expect to see and open up to what's really in front of you."

courtesy Haynes Galleries

Empowered to Grow

Early on, Wight had set the tone for a calm, supportive workshop by saying, "I find that no lasting progress is made when people feel overly self-conscious and, consequently, fear failing in a group setting." Generous with support, she fostered an environment where participants felt safe experimenting and exploring new techniques. As a result, at the end of the workshop, students not only left with a number of reference studies, but also with a clear process in mind for creating a full-color, direct painting from life.

That achievement came with a sense of empowerment, the confidence to incorporate



Meet Lea Colie Wight

Lea Colie Wight received her bachelor of fine arts degree from Minneapolis College of Art and Design and later studied at Studio Incamminati School for Contemporary Realist Art, where she's now one of the lead teachers. She has also served as a teaching assistant to Nelson Shanks at the Art Students League of New York. She earned Honor Awards in the Portrait Society of America's 2009 and 2010 International Portrait Competition as well as a 2011 Certificate of Excellence. The Butler Institute of American Art (Youngstown, Ohio) gave her an Honor Award in its Inspiring Figures exhibition (2010), and the Fort Wayne Museum of Art (Ind.) included her work in their 2010 and 2012 Contemporary Realism Biennials. Haynes Galleries (Thomaston, Me. And Nashville, Tenn.), Main Street Gallery (Manasquan, N.J.), New Masters Gallery (Carmel, Calif.) and Elliot Yeary Gallery (Aspen, Colo.) represent her work. Visit her website at www.leawight.com.

the lessons we'd learned into our own methods. Along those lines, while handing out an additional wealth of useful back-up resources, Wight summed up her hopes for the workshop: "About 15 years ago I found my way to Studio Incamminati, and I gained the tools that propelled me ahead. My goal in this workshop was to give as much of that foundational information as possible with the idea that I didn't expect you to master a new skill in such a short time span, but rather to come away with an understanding of the information necessary at each stage of painting. I wanted you to participate in exercises aimed at developing each skill and view examples of each step, which you could later practice in your home studios." Mission accomplished! ■

LOUISE B HAFESH is an award-winning artist and writer and a contributing editor for *The Artist's Magazine*. You can see examples of her work at: www.louisebhafesh.com and www.paintersportal.blogspot.com.



The Rise and Fall of an American Museum



Once considered “the nation’s premier art museum,” the Corcoran Gallery of Art brings its story to a close.

BY JERRY N. WEISS

NOTHING LASTS FOREVER, not even those most seemingly permanent of institutions, museums. Still, it was a shock to learn that the Corcoran Gallery of Art—located a block from the White House in Washington, D.C.—would be closing at the end of September last year. The Corcoran, one of the oldest privately supported museums in the country and home

OPPOSITE TOP: (left) the Corcoran Gallery of Art as seen from the corner of 17th Street and New York Avenue; (right) “American Journeys—Visions of Place,” exhibition in the Corcoran Gallery of Art

photos by William Christman

LEFT: *En route pour la pêche (Setting Out to Fish)* (1878; oil on canvas, 31x48³/₈) was the product of a summer trip John Singer Sargent took to Cancale, a fishing village on France’s Brittany coast. The Corcoran owned the larger and more finished of two versions of this subject, the other belonging to the Museum of Fine Arts, Boston. Sargent’s Cancale paintings, precursors of his Venetian bead stringers and Middle Eastern Bedouins, were the first in which he depicted the local people he saw while traveling. *En route pour la pêche* received an honorable mention when it was shown in the Paris Salon of 1878, when the artist was 22.

Museum Purchase, Gallery Fund

BELOW: In 1907, the Corcoran purchased *May Night* (1906; oil on canvas, 39³/₁₆ x 36¹/₈), a nocturne depicting Florence Griswold's home in Old Lyme, Conn., by Willard L. Metcalf. The woman walking toward the house is said to be "Miss Florence." Metcalf summered in Old Lyme from 1905 to 1907 and, like other artists in the Old Lyme Art Colony, he painted moonlight scenes in the studio when the weather was too rainy to work outside.

Museum Purchase, Gallery Fund



to over 17,000 paintings, sculptures, photographs and decorative pieces, was no longer financially viable. The gallery's collection has been taken over by the National Gallery of Art, and the affiliated college has been absorbed by George Washington University.

A Gallery That Began at Home

The Corcoran began in the 19th century as the private collection of William Wilson Corcoran, a successful financier who purchased works by the major American artists of his day, including Albert Bierstadt, Frederic Edwin Church and George Inness. Initially, Corcoran admitted people into his home to view these pieces, but in 1859 he commissioned the construction of a building on the corner of Pennsylvania Avenue and 17th Street. When the Corcoran Gallery of Art opened to the public in 1874, it exhibited 98 artworks.

Before long, the building (now the Smithsonian Institution's Renwick Gallery) was too small to house its expanding assets, and a Beaux-Arts edifice was designed by Ernest Flagg for the gallery and art school. At the time of its opening on the corner of 17th Street and New York Avenue in 1897, the Corcoran's collection had grown to 700 works of art.

Exhibitions and Expansion

With a larger gallery space came opportunities to install special exhibitions and, in 1907, the museum hosted its first Biennial Exhibition of Contemporary American Painting. The Biennials featured substantial prizes, attracting prominent American artists like Childe Hassam, John Singer Sargent, Willard L. Metcalf and Edward Hopper. The Corcoran purchased major works from these shows for its permanent collection, thus enabling the gallery to complement its store of old masters with an influx of contemporary art. The impact of the Biennials was felt immediately: the inaugural show was pivotal to the career of Metcalf, who had planned to offer his *May Night* (below, left) to Florence Griswold in exchange for room and board at her home in Old Lyme, Conn. Recognizing the painting's value, "Miss Florence," as she was known, refused the gift and encouraged Metcalf to exhibit the painting. At the Corcoran it won the William A. Clark First Prize and Corcoran Gold Medal, with an award of \$1000, and was purchased by the museum for \$3000, providing Metcalf a financial windfall and confirming his reputation as a foremost American Impressionist.

Among the noteworthy works the Corcoran purchased over the next few years were Mary Cassatt's *Young Girl at a Window* (page 41) and Sargent's *En route pour la pêche* (*Setting Out to Fish*) (pages 38-39), also known as *Oyster Gatherers of Cancale*. Both paintings are outstanding early works by the artists, who were expatriate Americans attempting plein air subjects with a French influence. The two canvases evidence the artists' traditional backgrounds, even as they were beginning to negotiate modern influences. For all the ostensibly impressionistic feeling of Cassatt's subject, a young woman in dappled light, the artist rendered her with a tactile solidity derived from academic training. Sargent composed his landscape, notable for its atmospheric sensitivity and clarity of color, in the studio from sketches.

The gallery continued to grow through the 1920s and 1930s, courtesy of several contributions that broadened the Corcoran's original scope as a primarily American collection. In 1925, Senator William Andrews Clark bequeathed a major gift of European art to the gallery, and Charles Platt designed a new wing to accommodate the addition. Among



the highlights of the Clark bequest were a number of French masterpieces, including Jean-Siméon Chardin's exquisite *The Scullery Maid* (above, right); Camille Corot's *Repose* (page 42) one of the artist's premier late figure paintings, in which the delicately painted nude is placed within an imaginary landscape; and Edgar Degas's *Dance Class* (page 43), wherein the complex interior space is both charted and divided by the presence of ballerinas enacting various stages of their practice.

The Corcoran received yet another important gift in 1937 with the bequest of Edward and Mary Walker's collection of French Impressionist paintings. Other notable works acquired through purchase include Abbott Handerson Thayer's *Mount Monadnock* (not pictured), a winter landscape painted near the artist's home in New Hampshire; Raphael Soyer's *A Railroad Station Waiting Room* (page 43), a finely painted example of Social Realism; and later, *Ocean Park #83* (not pictured) from

ABOVE LEFT: The model for *Young Girl at a Window* (ca 1883–84; oil on canvas, 39 $\frac{9}{16}$ x25 $\frac{1}{2}$), who posed on Mary Cassatt's apartment balcony in Paris, was a cousin of Cassatt's housekeeper; the dog was Cassatt's Belgian griffon. A geometric grid, consisting of a railing to one side and architecture on the other, surrounds the figure, securing her in place.

Museum Purchase, Gallery Fund

ABOVE RIGHT: Jean-Siméon Chardin's brilliant genre pieces are appreciated for their painterly qualities—warm colors seen under natural light and rich plasticity of form—as well as for their sympathetic depictions of domestic workers. *The Scullery Maid* (1738; oil on canvas, 18 $\frac{1}{2}$ x15) echoes the elegant realism of Jan Vermeer and Diego Velázquez, from the previous century, while also anticipating the humanism of Jean-François Millet's peasants, painted more than 100 years later. Chardin produced another, nearly identical version of *The Scullery Maid*, now in Glasgow, Scotland.

William A. Clark Collection

BELOW: For *Repose* (1860, reworked ca. 1865–1870; oil on canvas, 22¾x40), Camille Corot painted a model in his studio and transposed her into a sylvan setting—apparent from the difference between the clear light on the figure and the dreamy, diffused atmosphere of the landscape. Reclining on a leopard skin, the subject seems to have taken leave of a bacchanal celebration in the distance. A reveler's raised arm and the trees on the right repeat the diagonal thrust of the nude figure.

William A. Clark Collection

the series by Richard Diebenkorn, painted between 1967 and 1988. The distinctly different genres and periods represented by these three works—turn-of-the-century landscape, Depression-era figurative art and geometric abstraction—reveal the range of the Corcoran's collection of American painting.

Culture War

Until the mid-20th century, the atmosphere of the Corcoran reflected Washington's rigid racial segregation; black artists weren't welcome to exhibit in its galleries or study in its school. Later, when the institution's policies allowed for greater diversity, bequests of the Evans-Tibbs Collection of African-American art and the Gordon Parks Collection of photographs enriched its holdings. Among the Corcoran's groundbreaking exhibitions was a monumental installation of African-American folk art in 1982, described by *The New York Times* as "on every count a most remarkable affair."

An exhibition of contemporary photography brought widespread attention in 1989, when the Corcoran cancelled a show of images by Robert Mapplethorpe. Some within the museum, and several members of Congress, found the photographs indecent. The controversy had broad ramifications, as a subsequent National Endowment of the Arts Appropriations Bill contained stipulations

against funding "obscene" work and many artists withdrew their scheduled exhibitions in protest over the gallery's decision. With its turnabout on the Mapplethorpe show, the museum sparked a culture war that alienated people on both ends of the political spectrum.

Financial Woes

As much heat as the Mapplethorpe fiasco generated, there were deeper long-term problems for the Corcoran. It suffered, in the words of Philip Kennicott of *The Washington Post*, "through years of tumultuous and often obscenely inept leadership" that resulted in perennial operating deficits. Finally, a two-week trial was held in August 2014 to determine whether the Corcoran could find money and benefactors that would allow for its continued operation. A judge on the District of Columbia Superior Court reluctantly decided it could not. "This court finds it painful," he wrote, "to issue an order that effectively dissolves the Corcoran as an independent entity." The alternative, the court concluded, would have been to let the institution drain what was left of its funds, dissolve the college, close the gallery and disperse the entire collection.

Instead, an agreement was reached specifying that the Corcoran relinquish its collection to the National Gallery of Art, which will keep the best works and place the rest in other





LEFT: Edgar Degas's *Dance Class* (ca 1873; oil on canvas, 18¾x24½) vibrates with value contrasts and variations in warm and cool colors, the natural light punctuated by snaps of color that repeat and connect foreground to background. At left, legs silhouetted against a window descend a staircase; figures in the center lead the eye back into the rehearsal room; and in the foreground, dancers cluster around a bench. Cutting figures off at both sides accentuates the sense of spontaneity.

William A. Clark Collection

public institutions, preferably in Washington, D.C. The National Gallery will use the Corcoran's building for its own installations of modern art while preserving a "legacy gallery" for some of the Corcoran's pieces. The building itself is now under the ownership of George Washington University, which is converting galleries to classroom space for the Corcoran College of Art + Design.

Prospectus

There is, perhaps, some irony to be found in the tragedy of the Corcoran's demise. In his book *Exhibiting Contradiction: Essays on the Art Museum in the United States*, Alan Wallach describes William Wilson Corcoran as an anomaly among his fellow captains of industry in that he was the first American who sought to use his financial gains to create a national gallery of art. "For a brief historical moment," wrote Wallach, "the Corcoran Gallery was the nation's premier art museum." William Corcoran's dream of establishing a national gallery failed, but his collection, at least in part, will now find a home in the kind of museum he'd envisioned. ■

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ABOVE: Raphael Soyer's studies of people in urban settings were often less concerned with overt social commentary than with existential states of reflection and alienation. The ennui that is the implicit theme of *A Railroad Station Waiting Room* (ca 1940; oil on canvas, 34¼x45¼) is made obvious by a woman in the background who looks directly at us, yawning. It is, however, the fine drawing and splendid coloring of the young woman in the foreground that make the painting memorable.

Museum Purchase, William A. Clark Fund; © Estate of Raphael Soyer, courtesy of Forum Gallery, New York, NY

Cheers to the 10 winners of our **Over 60 Competition**! Ranging in age from 64 to 83, they share their works and stories.



Linda Sheppard

76 • Beaufort, South Carolina



In the late '70s our family lived in California. As a busy mother of four young children, I tried to find time for my love of painting. Since I spent many hours watching my daughter's ballet classes through a one-way window, I began to see a story emerge. The goal of many aspiring ballerinas is to dance a pas de deux; I realized I could use the dancers' poses to illustrate the experience of relationships. A few years

later, I had a solo exhibition of those paintings called "A Search for Intimacy."

A workshop with the famous California Scene painter, Robert E. Wood, changed my life. At the end of the two weeks, Wood could see I was discouraged, so he showed me the works he submitted for his master's thesis: they were not great paintings. I thought at the time, "I have a long life ahead of me. If he can improve that much, so can I."

I told him I felt that I needed to *paint out* the unresolved grief of my first husband's

Older = *Better*



death in Vietnam. Wood suggested I paint the varying moods of the ocean—not to expect to show the work to others.

I conceived of *Memories at 98* as a painting of friendship between two ladies in a sewing group, but it turned out, at the photo shoot, that one lady wouldn't look at the other ("She is not my friend!"), so I motioned to my photographer to shoot one subject at a time. I asked each lady to tell me a story of something good that had happened to them. Bernice, the figure in this painting, said she would tell how

she got her husband to ask her to marry him.

Bernice had asked a handsome gentleman to escort her to the Harvard Club for a dance. The beau, however, went home with a flirtatious girl who had sat on his lap—not Bernice! She was furious. The next day she accused him of being "the rudest man in the world." He said, "You are right. Come with me and we'll have a picnic by the Hudson River." Soon after they were married, he died of a brain disease. It's only now that I realize the correspondences in Bernice's and my stories. *M.B.*

ABOVE: *Memories at 98* (pastel on paper, 22x44)

Jean Smith

83 • Fishers, Indiana

My son and granddaughter visited the environs of Birmingham, Ala., in 2011, to help with the clean-up after the most destructive tornado in the area's history. *Disaster in Alabama* is based on a photo my son took of the area that he and his daughter helped clear; I realized the image would be a meaningful, as well as striking, subject. In fact, the photo so completely captured the stark desolation of the aftermath of the storm, I didn't need to change the composition or colors.

Landscapes, especially those that include old buildings, are among my favorite subjects, so although this particular storm-battered scene isn't typical of my work, I knew how to capture the atmospheric effects and depth of

field. I generally work in sections, in this case starting with the sky and then moving on to the background trees, and finally the foreground. I lay in three or four layers of color, which give the picture depth.

I discovered my interest in art in elementary school and took classes in high school and while attending Butler University, in Indianapolis, through the John Herron Art Institute (now the Herron School of Art and Design). For 30 years I worked in oil, although my painting was interrupted with the birth of my children and their activities through high school. Now I work in watercolor, and I teach portrait-painting classes. Currently I'm working on a painting of children from Kenya, based on photos my minister took during a mission trip. *H.D.*



BELOW: *Disaster in Alabama*

(watercolor on paper, 12x17½)





Ginny Seabrook

72 • Green Valley, Arizona

Memories come to life in my paintings. I studied ballet in New York City and, although I no longer dance, I can perform whole ballets in my mind. Often when I paint, I feel the work in the same way that I can still feel the movement of dance. I think that's why many of my works have a strong sense of movement.

I began drawing and painting as a child and continued to do so through college. My career, however, was in teaching English, and I stopped painting for many years when I married and had a family. After I retired, I resumed painting, first creating realistic watercolors and, eventually, abstract acrylics.

I've long admired the work of abstract artists—Kandinsky and Klee are my favorites—but it took me some time to figure out how to become one. In local art groups,

I've learned from seeing my friends' works, and I've taken classes from Francheskaa, a Tucson artist. I begin each painting without a plan, and I paint fast and free in the early stages so that my inner critic doesn't get a chance to utter a word. I stick with a painting until it begins to speak to me. Then I listen to the painting, and we have a conversation. The last stages take from days to months for me to complete. I look at the piece and ask myself about value contrast, color dominance, shape and balance.

In the last stages of *Circuitous*, I intensified some colors and emphasized the circular movement that had begun to appear. This piece not only evokes my love of movement and dance, but also expresses something I've learned on my journey through life: The journey isn't linear, but circles back, bringing me to unexpected challenges and serendipitous moments of happiness. *H.D.*

ABOVE: *Circuitous*
(acrylic on paper,
22x29)





Bill Baffa

74 • Dix Hills, New York
www.baffawatercolors.com

ABOVE: *Bits & Bridles* (watercolor on paper, 15x24)



Influenced by my mother, who was a fashion illustrator in New York City, I painted and drew throughout my early schooling, college and post-college, until a career as an advertising art director and graphic designer and the raising of three children left no time for painting and little time for continuing my art education. I picked up painting again after I retired. Now, with my wife, Arlene, I travel throughout the United States and abroad, always on the lookout for those unique small elements within the larger view that touch my soul, speak to me and whisper, "Paint me." As a result, I paint powerful images that bring to life nuances that would otherwise be missed by the casual observer.

Giving myself an assignment to explore possible paintings in and around a horse stable

late one afternoon, I entered the tack room. The bridles hanging from hooks against an old wooden wall and the metal bits catching the sunlight with cast shadows were amazing. I knew instantly that this was the painting I wanted to complete. Often, my paintings originate from an instant connection to small segments of objects in their natural environment. Last year *Bits & Bridles* had the honor of being selected to be in the 147th American Watercolor International Exhibition at the Salmugundi Club in New York City.

My process of painting watercolors is perhaps slightly different than the process of traditional watercolor artists in that I paint very tightly and with many layers upon layers and many blended edges. In fact, viewers are often surprised to discover my paintings are watercolor, rather than oil. *M.G.*

Carole Berren

71 • Warwick, Rhode Island
www.caroleberren.com

I painted *All Aboard the 932* on Yupo. I find working on a slick, nonabsorbant surface allows me the opportunity to explore my subject as I explore my paper and paint, both of which move and change, allowing me to get into the process, as I explore “the story” of my painting.

All Aboard the 932 was inspired by my ride on a working trolley in New Orleans. I could imagine the workers and their thoughts, relationships with work and family, the excitement and then the exhaustion of a hard day of toil. I heard their songs and tried to imagine their

customs and way of life, their dreams.

After I had taken the photo that would become the reference image for *All Aboard the 932*, and before I had painted it, the tragedy of Hurricane Katrina turned New Orleans and all its people into a place of despair and shame because of the government’s handling of the disaster. I couldn’t do the painting for quite a while because I couldn’t possibly understand the feelings and destruction of the homes and lives of these people. Once New Orleans was recovering, however, the first trolley to be back in working order was none other than the 932. It signaled to me the hope, the rebuilding and the belief that the people of New Orleans would overcome this tragedy. *M.G.*



BELOW: *All Aboard the 932* (watercolor on Yupo, 13x20)

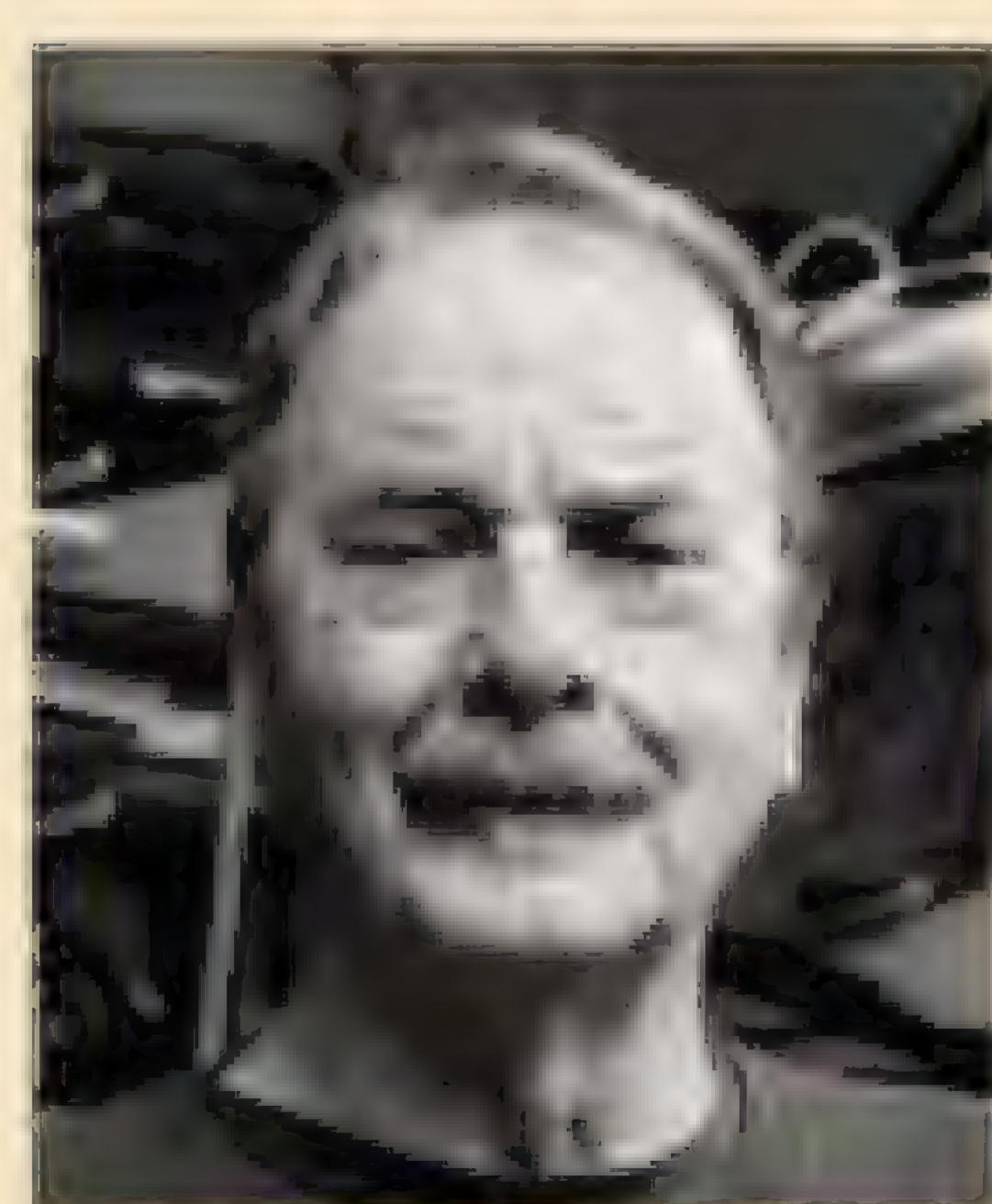




Paul Chapman

71 • Hudson Falls, New York
www.paulmchapmanart.com

ABOVE: *Chaos*
 (acrylic on canvas,
 26x30)



My art career started at State University of New York at New Paltz, and I started teaching shortly after graduating. A wife, three children and 35½ years later, I retired. Between helping raise my family, fixing up a home and building a new one, I had only been able to create artwork minimally. In 2001, I dedicated my time to art, every day spending time becoming a better painter.

Chaos is the second in an experimental series intended to put distance between what I've become known for: industrial interiors and exteriors. Most of my industrial paintings are of complex structures with unspecified perspectives. This new series remained complex, but the subject is organic; I decided to get closer to natural visual entanglements. This

painting is nearly monochromatic, black and white with tan reeds and leaves. I find that you can go darker with a similar color whose value is deeper, instead of using black. I also find that grays made from complementary colors, plus either white or black, give me more satisfaction than grays made with black and white alone. One thing I love about this painting is the fact that it has two feet firmly planted in the real world—it existed in time—but it is unquestionably abstract.

When I began this piece, I asked myself, “Where do I start?” The answer was, “Today I will follow that strand and see where it goes.” I made several miscalculations and found myself redoing parts that got away from me, which always breathes life into a painting. I’m very good at making mistakes, but I think I’m better at fixing them. In painting, you must always be true to your original vision. If you stray from that, be willing to start all over. *M.W.*

Henry Washington

64 • Bakersfield, California

During the first two-thirds of my career, my art took a backseat to caring for my family and ensuring their economic well-being. I was a basketball coach and art teacher in the Kern High School District of Bakersfield, Calif. Although I thought of myself as an artist, I've come to understand I was really a teacher who was learning to become an artist.

This is one of the beautiful aspects of teaching: you learn along with your students. You want them to be successful, which requires you to find ways to help them. You create your own works, and you pass what you've learned on to your students. As you mentor your students, you again learn from the mistakes they make. It's a crazy cycle, but I love it!

A Day at the Beach exemplifies how teaching has helped my own art. While vacationing in Atlantic City, I snapped pictures of the

six-foot grass to share with my students because, living in California, they don't see grass that tall. Upon reviewing the photos, one image of grass, sky and three iconic beachgoers stood out, and I decided to use it, with a few adjustments, as a painting reference. That long grass, however, proved challenging. After a few failed attempts, I succeeded with a layering method, overlapping larger areas of flat color with smaller and smaller areas of lighter colors, leaving the edges unblended. I continued with this technique throughout the painting. The layers of abstract, colored shapes help model the figures, suggest texture in the boardwalk and create an illusion of depth in the grasses.

Over the years, experiences like these have helped me develop my potential as an artist. I still teach high school art students and, currently, I'm organizing an April exhibition at the Younger Gallery, in Bakersfield, Calif., of works by art teachers in the Kern High School District. *H.D.*



BELOW: *A Day at the Beach* (acrylic on canvas, 24x36)



Philip Barlow

81 • Salt Lake City, Utah

Pooh's Favorite Tales evolved from the A.A. Milne books, illustrated by E.H. Shepard, we read to our children and grandchildren. The shabby old bear, named Boo, was my childhood toy, and my own kids played with him (he was probably chewed on by a few family dogs, too). In this painting, Pooh magically steps out of the Milne books—to tell stories of his wild adventures to Boo.

I've always been interested in the works of the old masters, whose darks are not as black as they appear; they instead contain a feeling of light within. I, too, try to capture that feeling of light inside the darkness. I like my subjects to go from sharp edges to soft to infinity.

I compose a setup with the camera. In this

way, I can control the light, creating strong shadows and softer edges, as I see fit. I may have 10 or more images to select from and, depending on the complexity of the setup, I will make detailed transfers to the ground (canvas) and begin to paint.

Pooh's Favorite Tales required more advance sketching and modifying of Pooh's body and gestures than most of my still lifes. I had to integrate Pooh into the composition with the stuffed bear, bookshelves and books that I had pre-arranged and lit as if on a stage. The lettering on the books I added very late in the final painting sessions.

As for advice to other artists: It's important to have respect for your talent and hard work. Treat your painting as a business, and strive, always, to be professional in your dealings with galleries and collectors. *M.B.*



BELOW: *Pooh's Favorite Tales* (oil on canvas, 16x20)





Marjorie Collins

73 • Oxford, England
www.marjoriecollins.com

One day a little-used toaster caught my eye, and I thought “breakfast.” So I cooked two eggs sunny-side up, placed them on my favorite stripe-rimmed plate and made a cup of coffee. Here I inject some advice: more does not necessarily mean better. Imagine the eggs as the principal actors, center stage; you don’t want overcomplicated scenery to detract from their performance! Here, I eliminated toast and inserted a striped fabric to link the elements together.

After earning a bachelor of science degree in design from the University of Michigan and while working as a civil servant, I took painting courses at the School of the Art Institute of Chicago. Teaching during that period was biased toward Abstract Expressionism, while I

found myself more influenced by abstract realists like Alex Katz and, for content, Edward Hopper. I later discovered Wayne Thiebaud.

What changed my life was marrying an English academic and moving to Oxford in 1975. When our twins were born, another artist advised me not to take time out from painting but to jump back in as soon as I could. By the time the children were toddlers, “Mommy, go paint” was a warning that they were up to mischief! They thought that everyone’s mother painted and even now my grandchildren, ages 6 and 3, know that grandma paints. The older one enjoys drawing. As she once said, while I was looking at her drawing of me, “I draw what I see.” The key features were my red glasses and, in contrast with the way that I would paint hair, my grandchild had my hair quite clearly coming out at right angles from my skin and then falling over—one should learn from such accuracy in one so young! *M.B.*

ABOVE: *Sunshine on a Plate*

(watercolor on paper, 21x28)





Marla Smith

71 • Prescott, Arizona
www.marlasmith.com

ABOVE: Maynard Dixon Country (oil on canvas, 15x30)

Although my art journey began late in life, the time lost has been made up for in the emotional and visceral impact it has had on me. Growing up on a ranch, I've always had a deep admiration for vast landscapes. My home is in the West, and I feel compelled to create a visual representation of what inspires me, whether that is landscapes or wildlife. Despite



a lifelong love for art, I've had no formal art education. Just a few workshops along the way and painting en plein air have been my teachers.

Maynard Dixon

Country was, in fact, done from a plein air study that I did in Mt. Carmel, Utah, the home and studio of Maynard Dixon, the famous California Scene painter, whose work captured the scope of the American West.



It's a beautiful country and I paint there as often as I can. I believe that studies en plein air are effective in the process of creating. I do my best to jot down little notes about the time of day, the weather, the colors I see. I find recalling these details incredibly helpful as I work on studio pieces. *M.W.* ■

Learn about next year's Over 60 Art Competition at www.artistsnetwork.com/competitions/60-art-competition.

Honorable Mentions

Paul Baldessini	Heather Hughson	Craig Pursley
Glen Bruns	Cara Jankovich	Cynthia Rosen
Will Bullas	George Kramer	Arlene Steinberg
Susan Goodmundson	John Lawson	Chris Stubbs
Denise Hawkins	Tom Lockhart	Lynn Wade
Gigi Horr Liverant	David Manje	Deb Ward
	Laura Mitchell	Derek Zietsman

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2015

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4/13-4/17/15, Huntsville. Frank Webb – Watercolor Energies & Composition.

8/20-8/22/15, Huntsville. Qiang Huang – Still Life Oil Painting & On-line Art Marketing.

9/17-9/19/15, Huntsville. Sam D'Ambruoso – Painting the Floral Still Life in Oil & Pastel.

Contact: Laura E. Smith, Director of Education/ Museum Academy, 256/535-4350 x222

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ARIZONA

Arizona-Sonora Desert Museum

3/12-3/15/15, Tucson. Cathy Sheeter, Lines Into Shapes: The Art of Scratchboard.

3/20-3/23/15, Tucson.

Ned Aldrich, Wildlife Oil Painting.

4/11/15 & 4/25/15, Tucson.

Leaping Lizards with Rachel Ivanyi and Museum Herpetology Staff.

4/17-4/19/15, Tucson.

Ada Koch, Oil Painting From the Masters.

Contact: 520/883-3024

desertmuseum.org/arts

Frank Covino

Bachelor of Science and Master of Science in Art Teacher Education, from Pratt Institute, N.Y.C. 50 years of Classical Academic Art Teaching experience, Nationwide....over 35,000 students frankcovino.com

Author: "The Fine Art of Portraiture" (Van Nostrand Reinhold, (1970), "Discover Acrylics With Frank Covino" (Watson Guptill, 1974)....

"Controlled Painting" (NorthLight, 1980).

All books available from amazon.com

4/6-4/10/15, Phoenix area.

Contact: Charlene Higley, 480/246-4157

Lois Griffel

January, February, March 2015, Tubac.

Dates to be announced. Landscape Painting, Geren Gallery. 5 day workshop based on my books, Painting the Impressionist Landscape and Painting Impressionist Color. Opaque medium, all levels.

Contact: Lois Griffel, 520/207-4055

Lois.Griffel@gmail.com or Loisgriffel.com

Tom Lynch

10/26-10/29/15, Sedona.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Max Ginsburg Workshops & Events

11/9-11/13/15, Scottsdale. Workshop - Painting from Life. Five Days at the Scottsdale Artist's School.

Contact: 800/333-5707

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Blue Ridge Mountains

David Santillanes

May 16-20, 2015

Beautiful waterfalls, Blue Ridge and Smoky Mountain panoramas and the vast Biltmore estate...



Capitol Reef

David Santillanes

September 19-21, 2015

Capture the unique rock formations and atmospheric perspective that this terrain is known for!

Grand Cnayan

Cody DeLong

May 12-20, 2016

Paint the morning and afternoon light as it casts its warm glow through towering canyon walls...

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888-954-4442 | 928-282-3809

SedonaArtsCenter.org

sac@sedonaartscenter.org

workshops 2015

2/15-2/19/16, Scottsdale. Workshop - Painting from Life. Five Days at the Scottsdale Artist's School.

Contact: 800/333-5707

Susan Ogilvie, PSA

2/9-2/13/15, Scottsdale. Building A Better Landscape. A personal approach to design, color harmony, and achieving natural light with pastels. Studio and field work. All skill levels welcome.

Contact: Scottsdale Artists' School

800/990-0652 or

www.ScottsdaleArtSchool.org

Pocket Sketching

2/24-2/27/15, Tucson. Tohono Chul Park - Pocket Sketching and Journalling.

Contact: 520/742-6455 ext 228

tohonochulpark.org/online-ticketing

4/13-4/15/15, Tucson/Oro Valley.

Krista Home.

Contact: Krista, 520/742-8999

kath@pocketsketching.com

Camille Przewodek

3/16-3/20/15, Scottsdale. Plein-Air Color Painting Workshop: Spring Training—Color Boot Camp at Scottsdale Artists' School. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Still life, landscape, head & figure.

Contact: Camille, 707/762-4125

fineart@sonic.net; www.przewodek.com or

Registrar, Scottsdale Artists' School,

800/333-5707, info@ScottsdaleArtSchool.org

Scottsdale Artists' School

3/9-3/13/15, Scottsdale. Robert Liberace, The Dynamic Figure through Drawing and Ecorche, Oil-based Clay and Red Chalk – Intermediate to Professional, \$825 + \$50 Model Fee/5 days.

3/16-3/20/15, Scottsdale. Romel de la Torre, Taking Your Portrait and Figure Painting to the Next Level, Oil or Pastel – All Levels, \$650 + \$50 Model Fee/5 days.

3/23-3/27/15, Scottsdale. Bryce Cameron Liston, The Art of the Figure in the Intimate Setting, Oil/Charcoal – Intermediate - Advanced, \$600 + \$50 Model Fee/5 days.

3/23-3/27/15, Scottsdale. Michael Siegel, Light and Shadow: Painting the Still-Life and Portrait, Oil – All Levels, \$600 + \$50 Model Fee/5 days.

3/23-3/27/15, Scottsdale. Rod Zullo, Modeling the Horse from Life, Oil-based Clay – All Levels, \$600 + \$50 Horse Model Fee/5 days.

3/30-4/3/15, Scottsdale. Robert Moore, The Principles of Painting, Oil or Acrylic – Intermediate - Advanced, \$650/5 days.

4/6-4/10/15, Scottsdale. William Hook, Acrylic Landscapes, Acrylic – Intermediate - Professional, \$800/5 days.

4/13-4/17/15, Scottsdale. Susan and Doug Diehl, Capturing Warm and Cool Light in Your Painting, Oil – All Levels: Beginners Welcome, \$635/5 days.

4/20-4/24/15, Scottsdale. Jeffrey Watts, Drawing and Painting the Figure and Portrait, Oil/Drawing – Intermediate - Advanced, \$850 + \$50 Model Fee/5 days.

Contact: 800/333-5707

info@scottsdaleartschool.org or

www.scottsdaleartschool.org

Sedona Arts Center

3/16-3/18/15, Stuart Shils, Emphasizing Abstraction. Working in the studio from reproductions including older and 20th century masters, we'll move through a guided series of exercises to understand that abstraction - is THE foundation, the great engine behind all painting.

3/20-3/22/15, Stuart Shils, The Perceptual Moment - Master Class Intensive. This class is for those with some experience painting and plein air painting. We'll concentrate on deepening and cultivating our visual sensitivity by looking critically at nature - aspiring to broad yet particular summations of form.

4/3-4/5/15, Multiple Instructors, The Visual Arts Retreat. Over a three-day period you will experience six different art mediums each with their own creative energy, each taught by a different artist - these projects cross-pollinate to become a path of unique connections for each individual.

4/10-4/12/15, Elizabeth St. Hilaire Nelson, Paper Paintings. Paper Paintings is an intense workshop in which students are taught a unique representational collage technique. Learn to make a beautiful palette of colors with various papers and create a collage with paper for a final finish.

4/13-5/1/15, Kurt Wenner, Master Artist Foundation Program. This series of four courses can be taken as stand-alone workshops or, if taken in series, the courses create a complete grounding in the classical tradition offered over three weeks starting or ending with "Perspective and Illusion".

5/11-5/14/15, Jan Sitts, Texture - Color - Feeling. Jan's experience and enthusiasm create an atmosphere of spontaneity



ART NEW ENGLAND 2015

In-depth one week workshops held in Bennington VT., taught by accomplished and generous artist/teachers. Courses in painting, drawing, printmaking, book making, ceramics and sculpture.

WEEK ONE July 19-25

- The 100 Drawings Challenge
Dean Nimmer
- Mixed Media Painting
Jim Peters
- Pop-Up Books
Colette Fu
- Landscape Painting
Christopher Chippendale
- Still Life Painting
Stanley Bolen
- Water-based Printmaking
Susan Rostow
- Handbuilding with Clay-
The Riff and the Grand Gesture
Ann Agre
- Abstract Painting
Honour Mack

WEEK TWO July 26-August 1

- The Mark and Beyond, Painting:
A Doorway to Possibility
Tim Hawkesworth/Lala Zedlyn
- Painting the Figure in Context
Susan Lichtman
- Drawing Marathon
Gwen Strahr
- The Plein Air Challenge
Elizabeth O'Reilly
- Solar Plate Etching
Dan Weiden
- A Week of Watercolor
Irina Roman
- High Fire Low Fire
Bob Green
- Narrative Paper Cutting
Andrea Deppo

WEEK THREE August 2-8

- The Mark and Beyond, Painting:
A Doorway to Possibility
Tim Hawkesworth/Lala Zedlyn
- Copies: Analysis and Invention
Catherine Kehoe
- Landscape into Art
Frank Mouschies
- Observation and Translation in Watermedia
Nancy Friesa
- Woodcut Printmaking
Jim Lee
- Wood, Wire Paper, String
Sally Moore
- The Magic of Multiples:
Explorations in Mold Making and Casting
Betsy Alwin
- Narrative Drawing
Elise Engler

For questions please contact Nancy McCarthy: nmccarthy@massart.edu or 617-879-7175

MassArt.edu/ane

inspiring new directions and discovery through innovative combinations of design and materials. Learn to combine aggressive textures and unusual mediums.

5/16-5/19/15, Laura Moriarty, Excavating Encaustic. Working with encaustic (pigmented beeswax), in two and three dimensions, both on panels and liberated from them, we will explore various ways that the material can be built up, layered, scraped, folded, embedded, carved, cut, pushed, poured, eroded and stressed.

5/18-5/22/15, Abbey Ryan, A Painting A Day with Abbey Ryan. Abbey demonstrates her Alla Prima method, and will cover basics such as selecting objects, arranging a still life to encourage a 'spark', lighting, brush selection, canvas toning, palette choices, paint, and mediums.

5/26-5/30/15, Robert Burrige, Abstract/ Figurative Workshop. This workshop pushes you out of your safe zone and into a brand new, looser, abstract direction drawing, painting and collaging the contemporary nude. Learn composition and expressive painting for the modern painter.

6/10-6/12/15, Lori Putnam, Study to Studio. Brushwork, paint consistency, and fearlessness are rarely taught. Lori Putnam believes they are essential to mastering more thrilling paintings. In this workshop, students will begin en plein air making sketches, grasping excitement, and capturing ideas. Contact: 15 Art Barn Rd., Sedona, AZ 86336 www.SedonaArtsCenter.org

Jan Sitts

Several months for teaching still available.

5/11-5/14/15, Texture/Color/Feeling.

Sedona Art Center.

Contact: Debbie

928/282-3809 or 888/954-4442

October 2015, Prescott. (Dates to be announced). Mountain Artist Guild.

Contact: 928/776-4009

11/6-11/9/15, Texture/Color/Feeling.

5/10-5/13/16, Texture/Color/Feeling.

11/3-11/6/16, Texture/Color/Feeling.

Sedona Art Center.

Contact: Debbie

928/282-3809 or 888/954-4442

CALIFORNIA

Art In The Mountains

4/1-4/3/15, Santa Barbara. Alvaro Castagnet, The Passionate Painter in So Cal. Watercolor - Plein air. \$595 each. Intermediate to Advanced Outdoor Painters.

4/10-4/12/15 & 4/14-4/16/15, San Diego.

Alvaro Castagnet, The Passionate Painter in San Diego! Watercolor - Plein air. Gas Lamp District. \$595 each. Includes 3 Continental Breakfasts and 3 Boxed Lunches. Intermediate to Advanced Outdoor Painters.

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or

www.artinthemountains.com

Bay Area Classical Artist Atelier

1/16-1/18/15, Tony Pro, 3 Day Portrait Painting following Sargent Legion of Honor and Bacaa.

1/16-2/20/15, Chris Petrocchi, Figure Drawing For Animation.

1/20-3/31/15 & 4/7-6/9/15, Noah Buchanan, Portrait Painting.

1/21-2/18/15, Chris Petrocchi, Drawing of the Head.

1/22-4/2/15 & 4/9-6/11/15, Noah Buchanan, Figure Drawing.

1/24-1/25/15, Sean Cheetham, Portrait Painting in Oil, Alla Prima.

1/26-1/30/15, Dan Thompson, Intensive Artistic Anatomy.

2/2-2/6/15, Michael Grimaldi, Intensive Artistic Anatomy.

2/10-5/12/15, Linda Dulaney, Portrait Drawing & Painting.

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William Rogers



"Windy Day at Georgian Bay" plein air wc 14.5"x21"

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WORKSHOPS

PLEIN AIR IN OIL AND WC

"The Colours of Bemruda"

April 23-26, 2015

Email: poshemma@gmail.com

"Capturing the Tuscan Light en Plein Air"

May 23-30, 2015

<http://toscanaamericana.com/brogerspleinairhome.html>

"Plein Air Korula" June 6-15, 2015

<http://slikamilina.ca>

www.williamrogersart.com

workshops 2015

2/12-5/14/15, Linda Dulaney, Figure Drawing & Painting.
 3/20-3/22/15, Sean Cheetham, Portrait Painting in Oil, Alla Prima.
 3/30-4/3/15, Cesar Santos, Portrait Painting.
 4/6-4/10/15, Nick Reynolds, Portrait Painting.
 4/20-4/24/15, Colleen Barry, Structure of Human Form.
 7/13-7/24/15, Graydon Parrish, Form and Color Theory.
 7/27-7/31/15, Jon deMartin, Figure Drawing.
 8/10-8/14/15, Michael Grimaldi, Figure Drawing-Painting.
 8/17-8/21/15, Juliette Aristides, Portrait Painting.
 10/19-10/23/15, Nick Reynolds, Portrait Painting.
Two Month Summer Program, 2015.
 Graydon Parrish, Jon Demartin, Michael Grimaldi and Juliette Aristides.
 Contact: 650/832-1544, info@baca.org or www.BACAA.org

Robert Burrige

2/23-2/25/15, **Palm Desert.** Contemporary Abstract Figure Painting & Collage. 3-day Painting Workshop (Monday-Wednesday). Demo: Sunday, February 22, noon
 Venus Studios Art Supply, 41801 Corporate Way #7, Palm Desert, CA 92260.
 Contact: Debra Ann Mumm, 760/340-5085
 VenusStudios11@aol.com or
<http://www.venusstudiosartsupply.com/2015-workshops.html>

2/26-2/27/15, **Palm Desert.** Abstract Acrylic Painting & Collage. 2-day Painting Workshop (Thursday-Friday). Demo: Sunday, February 22, noon. Venus Studios Art Supply, 41801 Corporate Way #7, Palm Desert, CA 92260.

Contact: Debra Ann Mumm, 760/340-5085
 VenusStudios11@aol.com
<http://www.venusstudiosartsupply.com/2015-workshops.html>

Tony Couch

3/9-3/13/15, **Cambria.**
 Contact: 678/513-6676
 toncouch@mindspring.com or
www.tonycouch.com

Sandy Delehanty

2/27-2/28/15, **Sacramento.** Beginners' Watercolor Workshop. Designed for total beginners but beneficial for self-taught painters with gaps in their knowledge of watercolor painting. 10:00 - 4:00 pm. \$160 plus \$25 for paper packet. Limit 12 students.

3/20-3/21/15, **Sacramento.** The Aquabord Workshop. Techniques For Painting Watercolor On Clay Panels. No more framing under glass! Just spray varnish your watercolor painting on Aquabord and you are done! \$160.

4/17-4/18/15, **Sacramento.** Creating Watercolor Paintings Of Iris. 10:00 - 4:00. Tuition \$160. Limit 16 students.

5/9-5/10/15, **Open Studio.** 10:00 - 5:00 pm. Free. In conjunction with the Loomis Art Loop Open Studios Tour everyone is invited to visit my home studio near Penryn, California.

6/26-6/27/15, **Sacramento.** Beginners' Watercolor Workshop. Designed for total beginners but beneficial for self-taught painters with gaps in their knowledge of watercolor painting. 10:00 - 4:00 pm. Fee \$160 plus \$25 for paper packet. Limit 12 students.

7/17-7/18/15, **Sacramento.** Abstract Adventures a watercolor workshop. 10:00 - 4:00 pm. Tuition \$160. Limit 16 students.

10/23-10/24/15, **Sacramento.** Grapes, Vines And Leaves. We will celebrate the harvest by painting watercolors of the vineyards. Our paintings will not be landscapes however; we will focus on the vines close up as the workers view them. 10:00 - 4:00 pm. Fee \$160.

11/20-11/21/15, **Sacramento.** Autumn Leaves. Negative painting with the help of real leaves! 10:00 - 4:00 pm. Fee \$160.

Contact: Sandy, 916/652-4624
www.sandydelehanty.com

Elaine Frenett & Jean Warren - RETREATS

9/13-9/18/15, "Women's Art Discoveries at Lake Alpine" - California Sierras. Two playful professionals lead this ALL inclusive retreat exploring: creative process, painting, plein air, journaling, collaboration, words, meditation. Savor morning yoga, hiking, time to yourself. Contact: VisualArtJournaling.Wordpress.com "Alpine Retreat", 541/944-2196

Elaine Frenett & Jean Warren - WOMEN

9/13-9/18/15, "Women's Art Discoveries at Lake Alpine" - California Sierras. ALL inclusive, intimate retreat stewarded by two playful professionals. Cozy cabins, morning yoga and hiking expands our exploration of creative process, painting, plein air, journaling, collaboration, words, meditation. Contact: VisualArtJournaling.Wordpress.com "Alpine Retreat", 541/944-2196

Lois Griffel

5/11-5/15/15, **Alameda.** Landscape Painting, Franke Bette Center, 1601 Paru St., Alameda, CA 94501. 5 day workshop based on my books, Painting the Impressionist Landscape and Painting Impressionist Color Opaque medium, all levels.

PAINTING & DRAWING WORKSHOPS

Summer 2015 Faculty

John Brosio • Charlie Ciali
 Robert Dvorák • Jesse Reno
 Margaret Scanlan
 Nicholas Simmons
 Marie Thibeault and more

Registration begins Feb 2, 2015

summer@idyllwildarts.org

951.468.7265

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IdyllwildARTS

Contact: Yvonne Estrada, 510/523-6957
yvonne@frankbettecenter.org or
www.frankbettecenter.org

John Hewitt

7/13-7/17/15, Mendocino.
8/8-8/9/15, Alameda.
8/22-8/23/15, Tuolumne Meadows.
10/19-10/24/15, Yosemite Art Center.
TBA 2015, Gualala. Oil & watercolor.
Contact: johnhewitt@mcn.org or
johnhewittart.com

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summer@idyllwildarts.org or
www.idyllwildarts.org/summer

Caroline Jasper

2/16-2/20/15, Palm Desert. The Joy of Painting & The Power of Color. Oils, acrylics, water-soluble oils, or any opaque media.
http://www.carolinejasper.com/wkshp_dmstrtns/wksp.5.PclrPntng.media.Venus.htm
Sponsored by Venus Studios Art Supply.
Contact: 760/340-5085
VenusStudios11@aol.com

Robbie Laird

Lake Almanor. Dates scheduled individually. Mentor or Muse. Layered Watermedia.
Contact: Robbie Laird, 530/259-2100
robbie@robbielaird.com or
www.RobbieLaird.com

Tom Lynch

3/16-3/20/15, Santa Rosa/Rohnert Park.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

Georgia Mansur

3/31-4/2/15, Santa Barbara. Seductive Surfaces - Painting with Passion! Mixed Media Workshop.
Contact: 805/689-0858
ruth@ruthellenhoag.com or
www.georgiamansur.com
4/9-4/11/15, Carmel. Carmel Plein Air Workshop. Geared to Beginner & Intermediates, a perfect prelude to the Plein Air Convention in Monterey!
Contact: georgia@georgiamansur.com or
www.georgiamansur.com/workshops
4/13-4/17/15, Plein Air Convention Presenter. Georgia will be demonstrating in the Watermedia Track in Monterey CA, on stage and helping artists in the field - join this popular Australian artist for some great new tips and techniques!
Contact: georgia@georgiamansur.com or
www.georgiamansur.com/workshops

Birgit O'Connor

2/21/15, Point Reyes National Seashore. Rocks, Sand and Sea Glass.
Contact: Jen Spangler, 415/663-1200 x 373
fieldinstitute@ptreyes.org
3/23-3/27/15, Calistoga, Napa Valley. Artist Retreat - Prerequisite one previous workshop.
Contact: 415/868-0105
birgitconnor@sbcglobal.net
4/4/15, Point Reyes National Seashore. Spring Coastal Blooms.
Contact: Jen Spangler, 415/663-1200 x 373
fieldinstitute@ptreyes.org

5/2-5/3/15, Point Reyes National Seashore. Wildflowers.

Contact: Jen Spangler, 415/663-1200 x 373
fieldinstitute@ptreyes.org
8/24-8/27/15, Mendocino. Dynamic Florals.
Contact: Mendocino Art Center.
707/937-5818 or 800/653-3328
register@mendocinoartcenter.org
9/11-9/13/15, Santa Clara. Dramatic Florals.
Contact: Jane Kwant, 408/246-2416
janekwant@gmail.com

Pocket Sketching

2/10-2/12/15, San Clemente.
San Clemente Art Supply.
Contact: 949/369-6603
HFynaardt@scartsupply.com
3/9-3/11/15, Palm Desert. Venus Art Studios.
Contact: 760/340-5085
venusstudios11@aol.com
3/31-4/2/15, Palo Alto. Pacific Art League.
Contact: Brian Corral, 650/321-3891
educationmanager@pacificartleague.org
5/12-6/14/15, San Clemente. San Clemente Art Supply. Advanced Pocket Sketching.
Contact: Hailey, 949/369-6603
HFynaardt@scartsupply.com
5/16-5/18/15, Fallbrook. Fallbrook School of the Arts. Pocket Sketching and Journaling.
Contact: 760/728-6383
mperhacs@fallbrookschoolofthearts.org
5/27-5/29/15, Carmel. Carmel Visual Arts.
Contact: Rich Brimmer, 831/620-2955
rich@carmelvisualarts.com/kath-macaulay
5/29-5/31/15, San Luis Obispo.
San Luis Obispo Museum of Art.
Contact: 805/543-8562, eellis@sloma.org
6/4-6/6/15, Santa Barbara.
Santa Barbara Art Association.
Contact: 805/223-5411, helenahill@mac.com

MAX GINSBURG

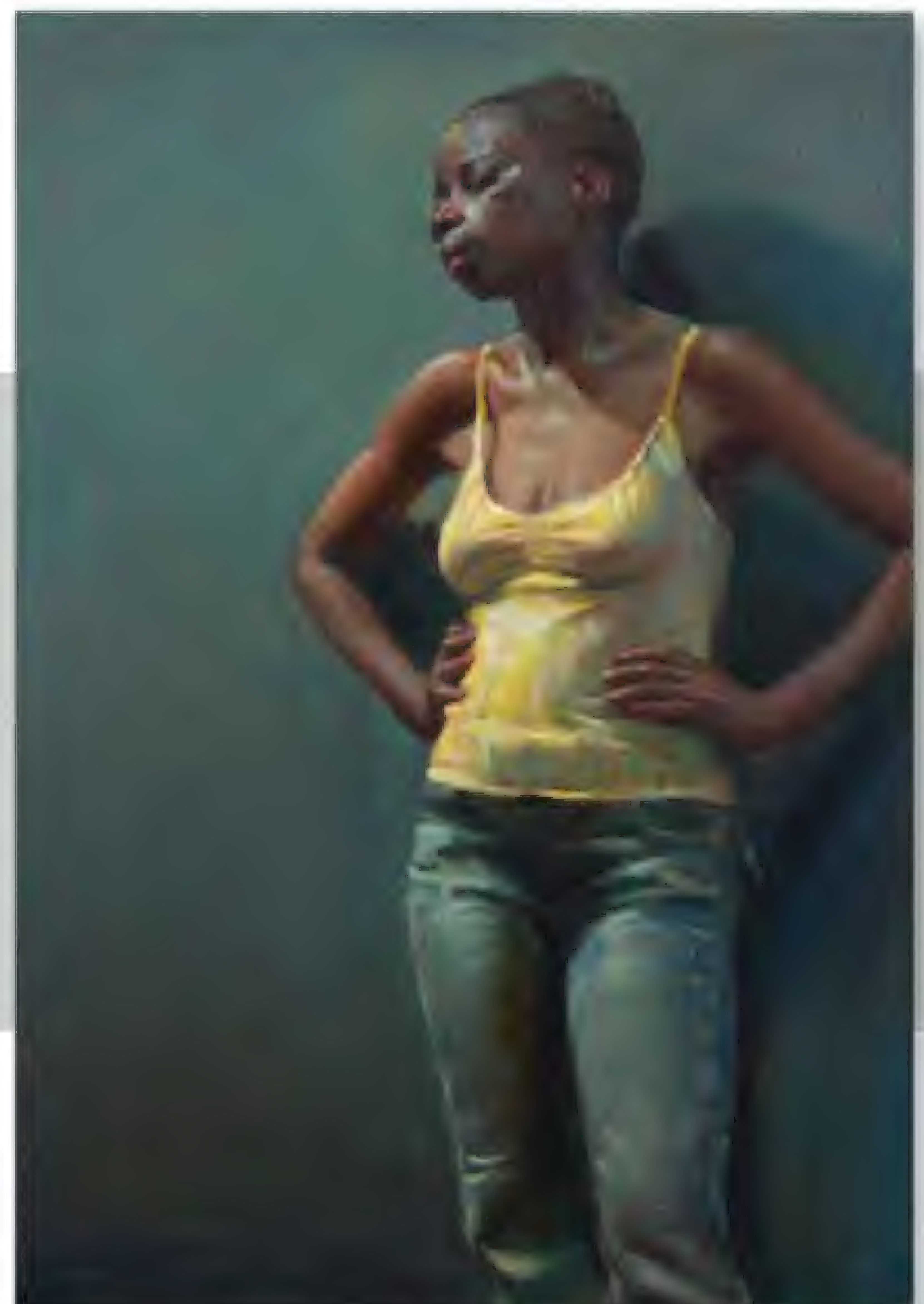
STUDIO WORKSHOP

APRIL 20 – 25, 2015

- Painting from Life / Alla Prima, in Max Ginsburg's North Skylight Studio from 9AM-4PM
- Lecture & Discussion of Ginsburg's Large Multifigure Paintings on view from 4-5PM
- Instructor Demos Daily
- Limited to 8 Students for More Individual Instruction
- Visit the Hispanic Society to view Sorolla's paintings, on Thursday, April 23 at 10:30AM

To register and for more information contact:
maxginsburgstudio@gmail.com
www.maxginsburg.com

Max Ginsburg Studio
44-02 23 Street
Studio 515
Long Island City, NY 11101



workshops 2015

Camille Przewodek

January-December 2015, Petaluma.

In addition to 5-day workshops, I teach regular weekly classes on Monday and Friday mornings, and occasional weekend workshops at my Petaluma studio in Northern California. Mondays with Camille is an ongoing landscape and still life class. Friday Morning Figure Class consists of demos (indoor and outdoor) and instruction emphasizing the use of accurate color relationships in establishing structure, form, and placement of the model in space. View an up-to-date schedule on the Classes & Workshops page at my website: www.przewodek.com

5/4-5/8/15, Petaluma. Plein-Air Color Painting Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Still life, landscape, head & figure.

Contact: Camille, 707/762-4125
fineart@sonic.net or www.przewodek.com

6/22-6/26/15, Paso Robles. Plein-Air Color Painting Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Still life, landscape, head & figure.

Contact: Camille, 707/762-4125
fineart@sonic.net; www.przewodek.com or
Sasha Irving, Studios on the Park,
805/610-5596; sasha@studiosonthepark.org
<http://www.studiosonthepark.org/education/przewodek.php>

8/3-8/5/15, Carmel. 3-day Plein-Air Color Landscape Workshop. All levels, oils preferred.
Contact: Camille, 707/762-4125
fineart@sonic.net; www.przewodek.com

or Rich Brimer, Carmel Visual Arts Center,
831/620-2955; rich@carmelvisualarts.com or
carmelvisualarts.com/camille

8/10-8/14/15, Petaluma. Plein-Air Color Painting Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oils preferred. Still life, landscape, head & figure.
Contact: Camille, 707/762-4125
fineart@sonic.net or www.przewodek.com

Scottsdale Artists' School

4/15-4/18/15, San Diego. John Budicin, Painting Outdoors in San Diego, CA, Oil or Alkyd - Intermediate - Advanced, \$550 /4 days.
Contact: 800/333-5707
info@scottsdaleartschool.org or
www.scottsdaleartschool.org

Mel Stabin

10/12-10/15/15, San Diego. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by San Diego Watercolor Society. All levels.

Contact: Denise Tverdoch, 619/876-4550
sdws2denise@gmail.com or www.sdws.org

COLORADO

Mary Alice Braukman, N.W.S.

5/14-5/17/15, Littleton.
Judy Patti's Art Studio, 5849 S. Broadway, Littleton, Colorado 80121.
Contact: Judith Patti, Workshop Chairperson
judithpatti@comcast.net or
www.judypattisartstudio.com

Frank Covino

3/9-3/13/15, Denver.
9/7-9/11/15, Denver area.
Contact: Tina Gaede, 602/628-0985

Robbie Laird

May 2015, Colorado Watercolor Society.
Contact: teamterrey@yahoo.com

Pocket Sketching

9/22-9/25/15, Golden. Pocket Sketching. Foothills Art Center.
Contact: Eric Hochuli, 303/279-3922 ext 32
artcenter.org

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www.DAmbruosoStudios.com

FLORIDA

Mary Alice Braukman, N.W.S.

1/15-1/18/15, St. Petersburg. International Society of Acrylic Painters - Florida. Morean Arts Center.
Contact: Bea Dreier, bj_dreier@yahoo.com or
www.isap-fl.com

Robert Burrige

2/2-2/6/15, Sarasota. Abstract Acrylic Painting & Collage. Art Center Sarasota. Demo: Sunday, February 1, 1-3 pm
2/7-2/8/15, Sarasota. Experimental Workshop for the Advanced Painter... Think Looser, Bigger, Fresher and Set Your Goals Higher. Art Center Sarasota.
Contact: Elizabeth Goodwill, Education Director, 941/365-2032
elizabeth@artsarasota.org or
www.artsarasota.org



Ronald J. Tinney, *Quietly Drifting*, Oil on Canvas

Workshops on Old Cape Cod

Shelly Eager, New Ways to Approach Pastels, April
Ronald J. Tinney, Coastal Landscapes in Oil, July
Robert Mesrop, Watercolor to the Next Level, August
Nancy Colella, Painting Loose from Photos, September
Jo Ann Ritter, Color & Light, Oil & Acrylic, October

Please visit our website for a complete listing of workshops or call for a free catalog.



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2/11-2/14/15, Key West. Loosen Up with Aquamedia Painting. 4-day Painting Workshop (Wednesday-Saturday). The Studios at Key West, 600 White Street, Key West, Florida. Contact: Erin Stover-Sickmen, Artistic Director 305/296-0458, erin@tskw.org or www.tskw.org

Lois Griffel

4/6-4/11/15, Tampa. Landscape Painting KerryVosler Studio & Atelier, 1906 North Armenia, Suite 210, Tampa, Florida 33607. 5 day workshop based on my books, Painting the Impressionist Landscape and Painting Impressionist Color. Opaque medium, all levels. Contact: Kerry Vosler, 813/685-1177 Voslerportraitfl@aol.com

Tom Lynch

2/11-2/14/15, Bonita Springs.
2/24-2/27/15, Mt. Dora.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Aline Ordman

3/24-3/26/15, Winter Park. Pastel Painting. Contact: Barbara Tiffany btiffany2000@yahoo.com

Jan Sitts

2/16-2/19/15, Marco Island.
 Contact: Jan Sitts, www.jansitts.com

Mel Stabin

2/2-2/6/15, Plantation. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Plantation Art Guild. All levels. Contact: Karen Braverman, 954/473-0497 kfb1000@aol.com or www.plantationartguild.org

GEORGIA

Tony Couch

3/30-4/2/15, Dawsonville.
5/4-5/8/15, St. Simons Island.
 Contact: 678/513-6676
 toncouch@mindspring.com or
 www.tonymcouch.com

Tom Lynch

2/20-2/21/15, Atlanta.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Mel Stabin

3/9-3/13/15, Atlanta. Painting in Watercolor with Energy and Expression. Sponsored by Spruill Center for the Arts. All levels. Contact: Kristin Wilder, 770/394-3447 kwilder@spruillarts.org or www.spruillarts.org

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 Contact: Vickie Hatfield, 208/461-8390

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 Tomlynch@msn.com or www.TomLynch.com

KANSAS

Tom Lynch

9/14-9/17/15, Manhattan.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

LOUISIANA

Caroline Jasper

3/9-3/12/15, Metairie. Powercolor Painting. Water-soluble oils and/or acrylics.
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 Sponsored by David Art Center.
 Contact: 504/888-3630 or davidartcenter@cs.com

MAINE

Acadia Workshop Center

6/1-6/5/15, Frank Francese, Watercolor.
6/15-6/19/15, Lois Griffel, Oil.
6/29-7/2/15, Joyce Hicks, Watercolor.
7/6-7/10/15, Sterling Edwards, Watercolor.
7/13-7/17/15, Christine Lafuente, Oil.
7/20-7/24/15, Marsha Staiger, Acrylic Abstract.
7/27-7/30/15, Lee Boynton, Oil.
8/3-8/7/15, Carol Frye, Watercolor and Gesso.
8/10-8/13/15, Deb Stewart, Pastel.
8/17-8/21/15, Susan Tobey White, Golden Acrylics.
9/7-9/11/15, Catherine Hillis, Watercolor.
9/14-9/18/15, Harold Frontz, Oil.
10/6-10/9/15, Michael Chesley Johnson, Oil - Pastel.
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Contact: 207/460-4119
 awcmaine@gmail.com or
 www.acadiaworkshopcenter.com

Coastal Maine Art Workshops

All classes in Rockland unless otherwise noted.
7/13-7/17/15, Belfast. Tony van Hasselt AWS, Watercolor Workshop WC Plein Air Landscape. All levels. \$595 or 3 days/\$425.
7/20-7/24/15, Mel Stabin AWS NWS, Watercolor: Simple, Fast and Focused. WC Plein Air. Int/Adv. \$695.
7/27-7/31/15, Belfast. Alvaro Castagnet, Paint with Passion! WC Plein Air. Int/Adv. \$695.
8/3-8/7/15, Belfast. Don Andrews AWS, Color Emphasis Landscapes. WC Studio/Plein Air. All levels. \$600.
8/10-8/14/15, Kim English, Paint Instinctively. Landscape & Figure. Oils Plein Air/Studio. All levels. \$675.
8/17-8/21/15, Frank Webb AWS (DF) NWS, Watercolor Energies. WC Studio/Plein Air. All levels. \$625.
8/24-8/28/15, Tom Schaller AWS NWWS, The Architecture of Light. WC Plein Air. Int/Adv. \$625.
8/31-9/4/15, Bill Teitsworth AWS NWS, Northern Light. WC Plein Air. Int/Adv. \$550.
9/7-9/11/15, Colley Whisson, Impressionistic Landscape. Oils Plein Air. All Levels. \$650.
9/14-9/18/15, John Wilson, Master Class in Oils for the Serious Painter. Oils Plein Air. Adv.Int/Adv. \$650.
9/21-9/25/15, Colin Page, Boot Camp for the Experienced Artist. Oils Plein Air. Int/Adv. \$625.
9/28-10/2/15, Colin Page, Master Class (previous CP class required). Oils Plein Air. Int/Adv. \$695.
 Contact: Lyn Donovan, 207/594-4813
 info@coastalmaineartworkshops.com or
 www.coastalmaineartworkshops.com

Marjorie Glick

6/14-6/19/15, Stonington. Watercolor Plein Air: Color and Light. Intermediate/advanced.

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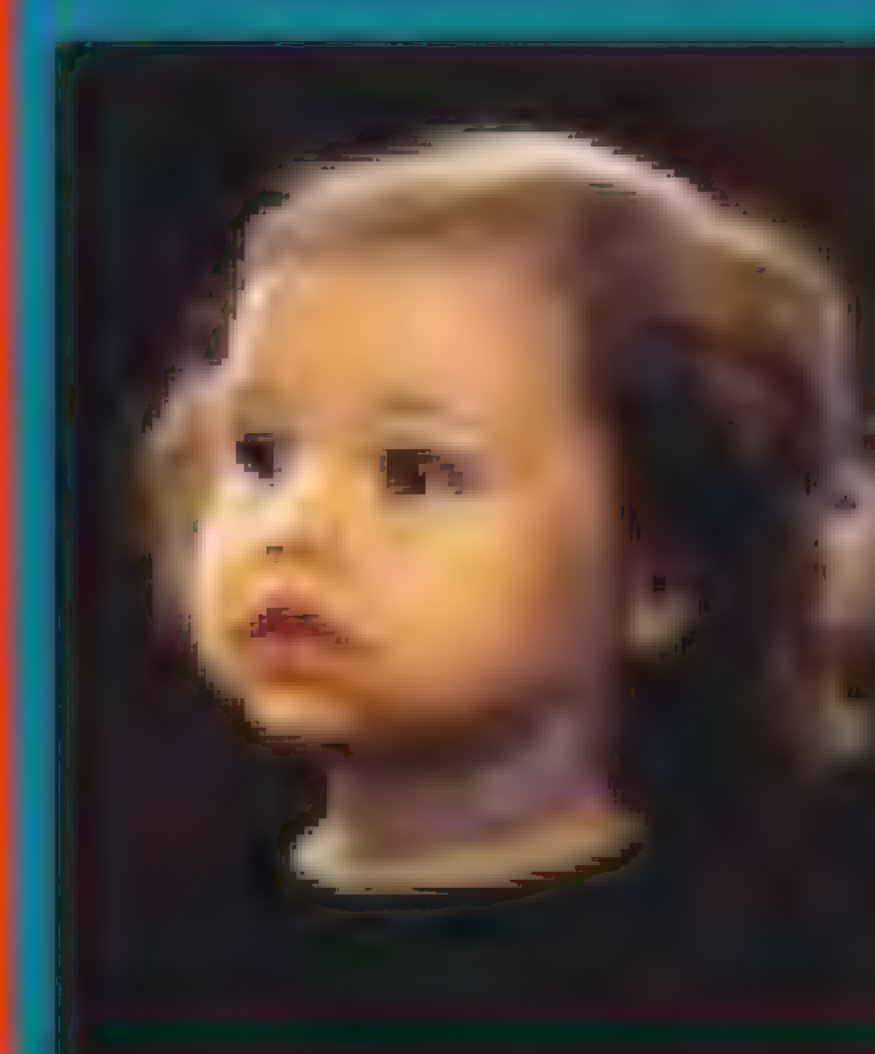
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8/2-8/7/15, Stonington. Watercolor Plein air. All levels. This magical coastal landscape is an inspiring place to paint and learn with an accomplished artist who loves to teach. Working with the specifics of the landscape, learn how to use color and wetness to create your own interpretation. Includes daily demonstrations, ample painting time, individual guidance and critiques. Contact: www.marjorieglick.com

Lois Griffel

6/6-6/11/15, Bernard. Landscape Painting, Acadia Workshop Center, 7 Bernard Road, Bernard, ME 04612. 5 day workshop based on my books, *Painting the Impressionist Landscape* and *Painting Impressionist Color*. Opaque medium, all levels. Contact: Gail Ribas, 207/460-4119 awcmaine@gmail.com or www.acadiaworkshopcenter.com

Rock Gardens Inn

6/28-7/2/15, Bjorn Runquist, Painting Plein-Air. **7/5-7/10/15, Holly Ready,** Exploration of Landscape Painting.

7/19-7/24/15, Susan Van Campen, Watercolor Painting.

9/8-9/13/15, Elizabeth O'Reilly, Outdoor Painting.

Contact: 207/389-1339
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7/20-7/24/15, Rockland. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Coastal Maine Art Workshops. All levels. Contact: Lyn Donovan, 207/594-4813 info@coastalmaineartworkshops.com or www.coastalmaineartworkshops.com

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2/4-2/6/15, Vt. Painting Snow.

2/13-2/15/15, Md. Foundation Skills.

3/11-3/13/15, Md. Still Life.

4/15-4/17/15, Md. Sketchbook and Landscape Painting.

5/6-5/8/15, Md. Painting the Shoreline.

9/16-9/18/15, Md. Figure Drawing and Painting.

10/7-10/9/15, Vt. Landscape Painting.

11/17-11/20/15, Md. Sketchbook, Photos: Developing Large Paintings.

Contact: Carolyn Egeli, 301/994-2103
ccegli@verizon.net, www.carolynegeli.com or www.facebook.com/carolynegeli

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Contact: 941/698-0718

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Frank Eber ----- July 13-17

Richard McKinley July 20-24

Aimee Erickson --- July 27 -31

Birgit O'Connor -- Aug 3-7

Karlyn Holman --- Aug 10-14

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 3/28/15, The iPad as an Artist's Tool
 \$110-\$135.
 4/11-4/12/15, Let's Shake It Up: New Ways to
 Approach Old Subjects in Pastel-Shelly Eager
 \$225-\$275.
 6/13-6/14/15, Carole Berren, Watercolor on
 Yupo \$225-\$275.
 7/18-7/19/15, Ron Tinney, Coastal Landscapes
 in Oils \$225-\$275.
 9/19-9/20/15, Nancy Colella, Expressive
 Paintings from Photos \$225-\$275.
 10/10-10/11/15, Jo Ann Ritter, Color & Light
 \$225-\$275.
 11/14-11/15/15, Jonathan Gladding, Genre
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Creative Arts Center

6/6-6/7/15, William Davis.
 6/8-6/11/15, John Cosby.
 6/13-6/14/15, Rick Fleury.
 6/15-6/18/15, Daniel Keys.
 6/22-6/23/15, Rosalie Nadeau.
 6/24-6/26/15, Carol Maguire.
 8/24-8/26/15, Kathy Anderson.
 9/1-9/2/15, Rosalie Nadeau.
 9/9-9/12/15, Don Demers.
 9/15-9/18/15, Susan Lyon.
 9/21-9/25/15, Lois Griffel.
 Contact: 508/945-3583
 www.capecodcreativearts.org

Lois Griffel

9/21-9/25/15, Chatham. Landscape Painting,
 Creative Arts Center, 154 Crowell Rd,
 Chatham, MA. 5 day workshop based on my
 books, Painting the Impressionist Landscape
 and Painting Impressionist Color. Opaque
 medium, all levels.
 Contact: Mary Carroll Allen, 508/945-3583
 caccirasst@verizon.net or
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 wksp.5.PclrPntng.NortheastArtWkshps.htm
 Sponsored by Northeast Art Workshop Retreats.
 Contact: Kat, 978/729-4970
 info@northeastartworkshops.com

Paul Leveille

3/26-3/28/15, Springfield. Still Life Workshop.
 Springfield Museum School, 21 Edwards St.,
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 Contact: 413/263-6800
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 5/4-5/8/15, Pat Dews.
 5/11-5/15/15, Linda Kemp.
 5/11-5/15/15, Kim English.
 5/25-6/5/15, Charles Reid.
 6/1-6/5/15, Caroline Jasper.
 6/8-6/12/15, Sterling Edwards.
 6/15-6/19/15, Jan Sitts.
 6/22-6/25/15, Kathleen Conover.
 7/31-8/2/15, Caleb Stone.
 9/14-9/18/15, Frank Francese.
 9/21-9/25/15, Birgit O'Connor.
 9/21-9/29/15, Ted Nuttal.
 9/28-10/9/15, Katherine Chang Liu.
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MICHIGAN

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6/20-6/21/15, Lisa Daria Kennedy.
6/24-6/26/15, Jennifer Gould.
6/26-6/29/15, Elin Noble.
7/13-7/16/15, John Hulsey.
7/20-7/23/15, Donna Zagotta.
8/14-8/16/15, Elizabeth Pollie.
8/17-8/20/15, Joyce Hicks.
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6/24-6/26/15, Grand Marais.
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MISSOURI

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4/20-4/24/15, Branson.
Contact: 678/513-6676
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www.tonycouch.com

Tom Lynch

4/13-4/17/15, St. Louis.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

MONTANA

Cobalt Moose Art Studios

4/21-4/24/15, Bozeman. Instructors: Terry Cooke Hall & Whitney M. Hall, Understanding Color: Simplifying Color Theory & Mastering Mixing – 4-Day Workshop: If you're familiar with our work, you know that the one thing we are absolutely passionate about is color. It doesn't matter if you paint animals, florals, clouds, portraits, trees – everything comes down to understanding color. In this four-day workshop we'll cover the fundamentals of impressionistic color, including learning to see colors as values, controlling a palette before it controls you, using complementaries for vibrancy, and achieving harmony whether you're using earthy colors or full intensities.

By starting with the fundamentals, we will demonstrate how to break down even complex color problems into bite-size pieces. Each day we will combine a variety of fun exercises, projects, and demonstrations to get you seeing color differently and troubleshoot some of the more mysterious colors (like the ever-elusive green). You'll also learn how to work from a simple, easy-to-manage palette of no more than 6 colors, and we'll show you how to build up your own palette of as many or as few colors as you need. Oil Painting, All Levels. Cost \$360, 14 students max.

6/22-6/26/15, Bozeman. Instructor: Whitney M. Hall, In Living Color: Taking Your Animal Paintings to the Next Level – 5 Day Workshop: Whether your focus is wildlife, horses, or backyard beasts, all animals follow a set of predictable rules about anatomy, pose, form, and lighting that can be learned and emphasized to add life to your paintings. I'll cover important drawing skills like fast-and-easy animal anatomy and capturing weight and movement, but the meat of the workshop will focus on applying color theory basics to the world of animals. Because animals appear to be "neutral" it can be too easy to fall back on your box of greys and earth tones, but I'll show you how to "push" those natural colors without losing a sense of weight and form. A variety of exercises will break down the processes of applying lighting to form, handling brushstrokes to illustrate texture, controlling edges and atmosphere, and harmonizing subjects with their backgrounds. Using an easy palette of no more than six colors to mix neutrals and control their intensity, we'll move past copying a photo reference and instead create lively mood and style. Whether you want to develop a more expressive approach or inject vibrancy into impressionistic realism,

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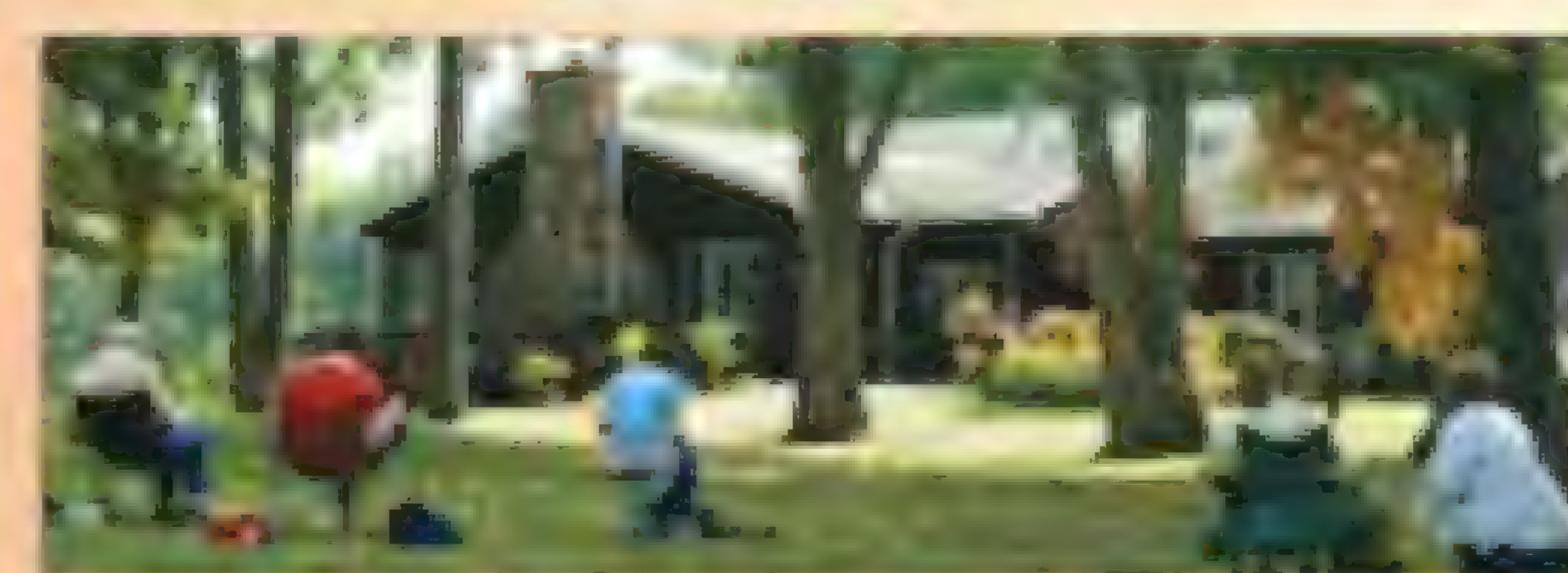


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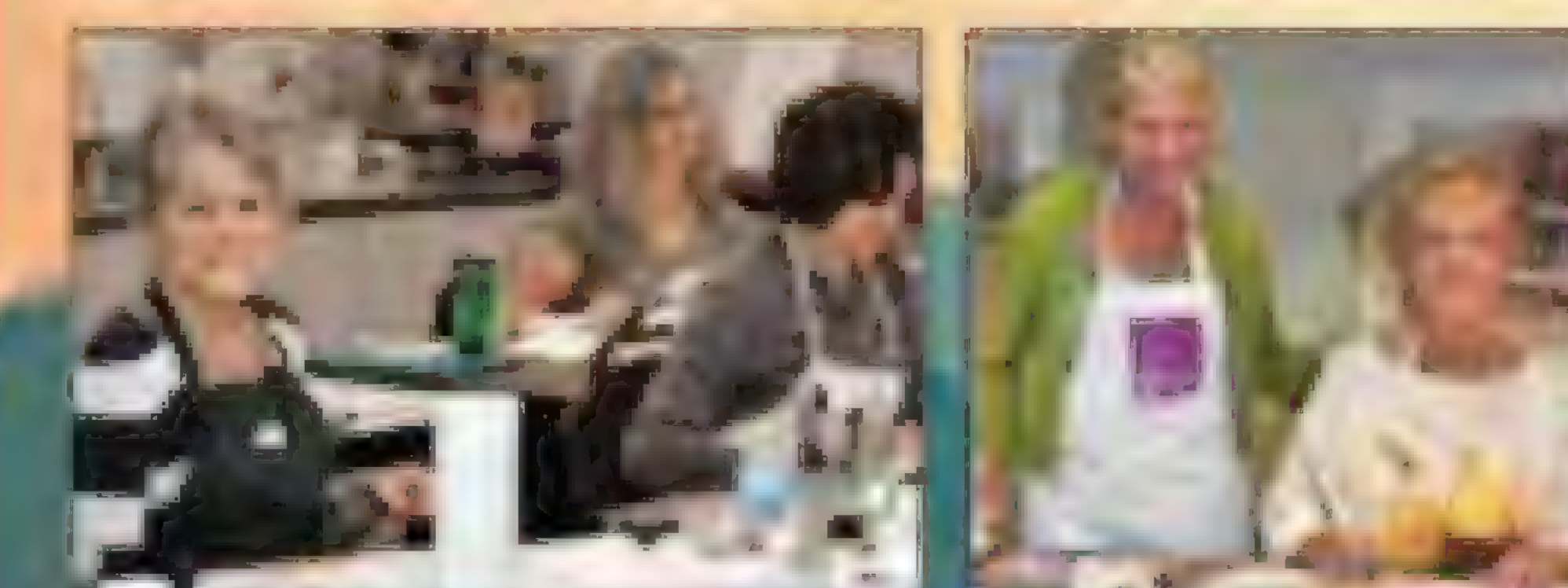
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7/31-8/3/15, Join Veryl Goodnight for "Sculpting Wolves from Life". This workshop includes photography sessions and sculpture demonstration by Veryl.

8/27-8/31/15, Join Julie T Chapman for "The Art of Seeing Workshop," includes photography sessions as well as Julie's art instruction.

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Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

Susan Ogilvie, PSA

7/12-7/14/15, Florham Park. Building A Better Landscape. A personal approach to composition and color harmony. Studio class.
Contact: Christina Debarry Studio
973/525-2544, debarrystudio@gmail.com

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5/4-5/7/15, Cape May. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Marie Natale. All levels.
Contact: Marie Natale, 609/214-9905
mariedezines@comcast.net or
www.marienatale.com

9/9-9/11/15, Island Heights. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Ocean County Artists Guild. All levels.

Contact: Linda Wurtenberg, 732/255-4206
lindawurtenberg@aol.com or
www.ocartistsguild.org

10/3/15, Fairfield. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Art@1275 Studio & Gallery. All levels.

Contact: Marian Jones, 201/747-5969
artat1275@aol.com or www.artat1275.com

NEW MEXICO

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6/1-6/5/15, Joyce Hicks, Landscapes in Watercolor.
6/8-6/12/15, David Barranti, Drawing Master Class.
6/15-6/19/15, David Barranti, Motivational Drawing.
6/15-6/19/15, Rich Gallego, Plein Air Painting in Oil.
6/22-6/26/15, Carol Nelson, Experimental Acrylics.
6/22-6/26/15, JoBeth Gilliam, Watercolor on Canvas.
7/6-7/10/15, M. Douglas Walton, Creative Latex Paint.
7/13-7/17/15, Ken Hosmer, Oil Painting.
7/13-7/17/15, Laurie Goldstein-Warren, Acrylic/Watercolor.
7/20-7/24/15, Birgit O'Connor, Watercolor.
7/27-7/31/15, Bob Rohm, Oil & Pastel.
8/5-8/7/15, Darrell Pehr, Photography/Photoshop.
8/3-8/7/15, Walt Davis, Watercolor & Travel Sketching.
8/10-8/14/15, Krystyna Robbins, Oils.
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Marc Hanson.....	Aug 31-Sept 4, 2015
Joseph Zbukvic.....	Sept 21-25, 2015

- Studio Workshops -

Suz Galloway.....	June 1-5, 2015
Jeannie McGuire	June 1-5, 2015
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Barbara Nechis	May 14-17, 2015
Patti Mollica	May 17-23, 2015
Paul George	May 28-31, 2015
Liz Kenyon	May 31-Jun 6, 2015
Karen Rosasco	Jun 14-20, 2015
Paul Leveille	Jun 21-27, 2015
David Daniels	Jun 28-Jul 4, 2015
Susan Ogilvie	Jul 5-11, 2015
Frank Francese	Jul 12-18, 2015
Alvaro Castagnet	Jul 19-25, 2015
Gerald Brommer	Jul 26-Aug 1, 2015
Kim English	Aug 2-8, 2015
Tony van Hasselt	Aug 9-15, 2015
Self-Guided Retreat	Sep 6-12, 2015
Henry Yan	Sep 13-19, 2015
David Taylor	Sep 20-26, 2015
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8/17-8/19/15, Santa Fe. Valdes Art School.

Contact: 505/982-0017

valdesartschool@qwestoffice.net

Valdes Art Workshops

6/8-6/12/15, Henry Yan, Figure Drawing.

6/22-6/26/15, John Salminen, Realism Through Design.

6/30-7/3/15, Laura Robb, Still Life in Oil.

7/7-7/9/15, Doug Dawson, Studio Landscape: Pastel.

7/13-7/17/15, Nancy Reyner, Abstract Acrylic Painting.

7/20-7/24/15, Ramon Kelley, Portrait and Figure.

7/27-7/31/15, Pat Dews, Design Abstracts with Zing.

8/3-8/7/15, Joshua Fallik, Still Life.

8/10-8/14/15, Alan Flattmann, Pastel Landscape & Cityscape.

8/17-8/19/15, Kath Macaulay, Watercolor Pocket Sketching.

8/24-8/28/15, Lorenzo Chavez, Landscape: Pastel & Oil.

8/31-9/4/15, Roberta Remy, Portrait Painting & Drawing

10/5-10/9/15, Charles Reid, Watercolor. Contact: 1006 Marquez Place, Santa Fe, NM 87505, 505/982-0017

ValdesArtSchool@qwestoffice.net or www.valdesartworkshops.com

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5/30/15 & 6/6/15, Troy. Learn how to see and represent proper proportion, scale, and perspective by sketching the beautiful downtown Troy cityscape in this two day intensive. Class fee \$130.

Contact: Sunny, 518/273-0552 sunny@artscenteronline.org or http://www.artscenteronline.org

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3/15-3/21/15, Leah Lopez.

3/28-3/31/15, Margaret Dyer.

5/3-5/9/15, Lorenzo Chavez.

5/14-5/17/15, Barbara Nechis.

5/17-5/23/15, Patti Mollica.

5/28-5/31/15, Paul George.

5/31-6/6/15, Liz Kenyon.

6/14-6/20/15, Karen Rosasco.

6/21-6/27/15, Paul Leveille.

6/28-7/4/15, David Daniels.

7/5-7/11/15, Susan Ogilvie.

7/12-7/18/15, Frank Francese.

7/19-7/25/15, Alvaro Castagnet.

7/26-8/1/15, Gerald Brommer.

8/2-8/8/15, Kim English.

8/9-8/15/15, Tony van Hasselt.

9/6-9/12/15, Self-Guided Retreat.

9/13-9/19/15, Henry Yan.

9/20-9/26/15, David Taylor.

9/27-10/3/15, Fran Skiles.

10/4-10/10/15, Skip Lawrence.

10/11-10/17/15, Robert Burrridge.

Contact: 888/665-0044 info@artworkshops.com or www.artworkshops.com

Paul Leveille

4/6-4/8/15, Latham. Colonie Art League, PO Box 941, Latham, NY 12110.

Contact: www.PaulLeveilleStudio.com

6/21-6/27/15, Greenville. Expressive Portraits. Hudson River Valley Art Workshops, PO Box 659, Greenville, NY 12083.

Contact: 518/966-5219

www.PaulLeveilleStudio.com

Max Ginsburg Workshops & Events

4/20-4/25/15, Studio Workshop 9am - 4pm.

Six Days at Ginsburg's skylight studio.

Contact: MaxGinsburgStudio@gmail.com

4/23/15, Hispanic Society Museum visit to view Sorolla paintings.

Contact: MaxGinsburgStudio@gmail.com

5/4-5/8/15, Workshop - Painting from Life 9am - 4pm. Five Days at the Art Students League.

Contact: 212/247-4510

5/13-5/17/15, Workshop & Demo - Painting from Life. Demo 5:30 - 8:30pm. Five Days at the Chesapeake Fine Art Studio.

Contact: 410/200-8019

6/1-8/21/15, Summer Evening Class. Painting from Life. Five Evenings at the Art Students League.

Contact: 212/247-4510

10/2-10/4/15, Workshop - Painting from Life 9am - 4pm. Three Days at the Art League of Long Island.

Contact: 631/462-5400

10/12-10/16/15, Workshop - Painting from Life 9am - 4pm. Five Days at the Art Students League.

Contact: 212/247-4510

12/14-12/18/15, Workshop - Painting from Life 9am - 4pm. Five Days at the Art Students League.

Contact: 212/247-4510

Susan Ogilvie, PSA

7/5-7/10/15, Greenville. Landscapes Inside Out: Studio & Plein Air with Pastels.

Contact: Hudson River Valley Art Workshops 518/966-5219, www.artworkshops.com

C Carolyn EGELE WORKSHOP EXPERIENCE



For more information about workshops or scheduling a visit to the artist's studio.
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Feb 4-6	Vt. Painting Snow
Feb 13-15	Md. Foundation Skills
Mar 11-13	Md. Still Life
April 15-17	Md. Sketchbook and Landscape Painting
May 6-8	Md. Painting the Shoreline
Sept 16-18	Md. Figure Drawing and Painting
Oct. 7-9	Vt. Landscape Painting
Nov 17-20	Md. Sketchbook, Photos: Developing Large Paintings



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2/28-3/1/15, Iridescent Night Scenes with
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3/14-3/15/15, Pastel Portraiture with
 Wende Caporale, PSA Master.

3/21-3/22/15, The Changing Face of Still Life
 with Claudia Seymour, PSA Master.

4/10-4/12/15, Painting Pastels that Resonate
 with Emotion with Mario Robinson.

4/19/15, Floral Still Life: Intense Shadows and
 Luminous Lights with Christina DeBarry, PSA.

4/24-4/26/15, The Art of Painting Animals
 with Brenda Mattson, PSA.

5/17/15, Painting Trees in Springtime with
 Robert Carsten, PSA Master.

5/24/15, Have Fun Being Painterly with Your
 Landscapes with Elissa Prystauk, PSA.

9/11-9/13/15, The Figure Outdoor with
 Bill Hosner, PSA Master.

9/19-9/20/15, On Becoming a Better
 Landscape Painter with Stan Sperlak, PSA.

10/2-10/4/15, Water, Earth and Sky for
 Beautiful Pastels with Fred Somers, PSA.

10/9-10/11/15, Luminous Landscapes
 with Dawn Miller.

10/18/15, Trees in the Landscape and Tree
 Portraits with Susan Story, PSA.

10/24-10/25/15, Making Waves: Seascapes
 with Jeanne Rosier Smith, PSA.

11/1/15, Still Life from Observation
 with Brian Bailey, PSA.

Classes – on-going year round:

Tuesdays, 6:30 pm to 9:30 pm, Introduction

to Pastel Still Life and Landscape with
 Janet Cook, PSA.

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 Landscape, Still Life with Diana De Santis, PSA
 Master, M.C. Fellow.

Thursdays, 1 pm to 4 pm, Color & Composition
 with Maceo Mitchell, PSA Master.

Thursdays, 6:30 pm to 9:30 pm, Portrait &
 Figure with Suzanne Young, PSA.

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Contact: Kathy, 716/878-3549

shirokkg@buffalostate.edu

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Frank Covino

7/27-8/7/15, Raleigh.

Contact: Marcelle Hooks, 919/906-2636

William Jameson

2/19-2/22/15, Saluda. "Problem Solving".
 This is a workshop designed to assist novice
 painters and aspiring professional artists
 to overcome those compositional or other
 issues which are "road blocks" to reaching
 that next level with their work. In this studio
 workshop, we will work individually to identify
 and remove the barriers to making successful
 paintings. Each workshop participant can bring
 several incomplete paintings and we'll work to
 solve the problems particular to those pieces.

Contact: Bill Jameson, 828/749-3101

billjameson0593@gmail.com or

www.williamjameson.com

5/14-5/16/15, Saluda. "Spring on the Blue
 Ridge". A three-day-plein-air workshop in and
 around the historic town of Saluda, NC. We
 will paint a variety of area landscapes that will
 include waterfalls, beautiful spring foliage as
 well as farm and vineyard activities. Painters
 will work in their choice of oil, watercolor or
 acrylic.

Contact: Bill Jameson, 828/749-3101

billjameson0593@gmail.com or

www.williamjameson.com

10/19-10/23/15, "Fall on the Blue Ridge".

This workshop consists of 5 painting days
 exploring the landscape of the Southern Blue
 Ridge. Because the workshop is limited to
 15 painters, I encourage you to send your
 enrollment form with deposit as soon as
 possible.

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4/12-4/18/15, John Mac Kah, Oil in Plein Air: The Painter's Craft. Develop confidence with oil paint and its unique attributes of luminosity, depth of color, and longevity and delight in oil's expressive power to build atmospheric landscapes. We'll cover pigments, mediums, varnish, sizing, and grounds. \$594.

5/3-5/9/15, Annie Pais, Composing Dynamic Watercolors. Join us to explore what elements make a composition really dynamic. We'll focus on watercolor techniques that enhance your subject and take your composing skills to new heights. \$594.

6/12-6/14/15, Jack Cassady, Unconventional Compositions for Visual Artists. This class for intermediate to advanced visual artists, photographers and illustrators will push the boundaries of your existing composition skills as we use the media of collage or montage as the foundation for our artistic expression. \$334.

6/14-6/20/15, Kat Fitzpatrick, Hot Wax! (Encaustic). Rediscover the beauty of the ancient medium of encaustic. Melting beeswax with damar crystals and pigment produces a lustrous, fragrant, durable medium, compatible with many techniques. \$594.

7/26-7/31/15, Cathy Taylor, Adventures with Alcohol Ink. Discover the gorgeous, brilliantly colorful, amazingly textured creations you can create with combining alcohol inks using a few simple tools and plastic paper. \$532.

8/9-8/15/15, Nan Cunningham, Painting with Authority. Information-packed, this class will have you painting with greater confidence and working toward a unique style. Creative color usage with a limited palette will be emphasized using your choice of opaque medium. \$594.

8/16-8/21/15, Melody Boggs, Old Masters Style of Oil Painting. Using chiaroscuro-light

and shadow. Set the stage and paint in oils to create a beautiful still life in the Old Masters style while focusing on the 10 attributes of sight: darkness, light, solidity, color, form, design, distance, nearness, motion, and rest. \$532.

9/13-9/19/15, Annie Pais, Advanced Watercolor Still Life and Landscapes. Work independently and as a small group; cross-pollinating ideas, skills, materials and demonstrations to create an exciting environment sure to inspire all and create a catalyst for individual advancement. Rural landscapes, comfy interiors or photos you bring will provide a varied subject matter. \$594.

10/4-10/10/15, Karen Chambers, Life Begins at the End of Your Pastel Stick. Sharpen your skills and hone your ability to apply pastel to paper. Discover how color placement can add "spark" to your paintings, and also how to involve the viewer. We will paint in the studio and plein-air (weather permitting). \$594.

10/18-10/24/15, Marilyn Brandenburge & Carol Parks, Trees- Identifying & Sketching Them in an Illustrated Journal. Join a professional gardener and an artist for walks around campus to identify, sketch and record some of the 50 species of local trees in their autumn glory. Enhance sketches with ink and watercolor. \$594.

Contact: John C. Campbell Folk School, Brasstown, NC, 800-FOLK-SCH or www.folkschool.org

Kanuga Watermedia Workshops

4/12-4/16/15, Hendersonville. Linda Baker, Mary Ann Beckwith, Carrie Burns Brown, Kathleen Conover, Tom Fong, Frank Francese, Joan Fullerton, Dale Laitinen, Carrie Lhotka, Jeannie McGuire, and Thomas Owen. Contact: Robbie Laird, 530/259-2100 www.KanugaWatermediaWorkshops.com

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www.RobbieLaird.com

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Contact: 704/636-1882
www.ncopenpleinair.com

Birgit O'Connor

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7/17-7/31/15, Bend. Aimee Erickson. Oil - Studio. \$655. Levels Welcome.

7/20-7/24/15, Bend. Richard McKinley, A Central Oregon Summer. Pastel - Plein Air Studio. \$725. Intermediate to Advanced.

8/3-8/7/15, Bend. Birgit O'Connor, Dramatic Florals. Watercolor - Studio. \$655. All Levels Welcome.

8/10-8/14/15, Bend. Karlyn Holman. Watercolor and Mixed Media - Studio. \$655. All Levels Welcome.

8/17-8/21/15, Bend. Nicholas Simmons, Bold and Daring. Watercolor and Acrylic. All levels welcome.

9/14-9/18/15, Oregon Coast, Depoe Bay. David Taylor. Watercolor. Watercolor - Plein Air. Intermediate to Advanced.

Contact: Tracy Culbertson, 503/930-4572
 info@artinthemountains.com or
 www.artinthemountains.com

Elaine Frenett & Teri Lou - RETREATS

6/7-6/12/15, "Cross Train Your Creativity" - NE Oregon, near Joseph. Two diverse, dynamic teachers: Watercolorist & iPhoneographer explore their respective medium separately, coming back together for intriguing critiques/conversations and meals. Women's ALL inclusive retreat: tepee or modern apartment lodging.

Contact: VisualArtJournaling.Wordpress.com
 "Wallowa Retreat", 541/944-2196

Elaine Frenett & Teri Lou - WOMEN

6/7-6/12/15, "Cross Train Your Creativity" - NE Oregon, near Joseph. Sleep in a tepee?

It is an option at all inclusive retreat exploring two diverse, dynamic media: Watercolor & iPhoneography! Explore your respective medium separately, come together for intriguing critiques/conversations, meals. Contact: VisualArtJournaling.Wordpress.com
 "Wallowa Retreat", 541/944-2196

Lois Griffel

July 2015, Joseph. To be announced. Landscape Painting, Joseph Center for Arts and Culture, PO Box 949, Joseph, OR 97846. 5 day workshop based on my books, Painting Impressionist Landscape and Painting Impressionist Color, Opaque medium, all levels.

Contact: Lyn Craig, 541/263-0130
 lyn@josephschoolofthearts.com or
 josephschoolofthearts@gmail.com

Kristy Kutch

7/14-7/17/15, Newport.

"Lush and Lively Colored Pencil".
 Contact: Kristy Kutch, 219/874-4688
 kakutch@earthlink.net or
 www.artshow.com/kutch

7/21-7/22/15, Astoria.

"Creating a Colored Pencil Painting".
 Contact: Scott, 503/325-5081
 leahing@rocketmail.com or
 www.dotsndoodles.com

Birgit O'Connor

8/3-8/7/15, Bend. Art in the Mountains. Dramatic Florals.

Contact: Tracy Culbertson, 503/930-4572
 info@artinthemountains.com

PENNSYLVANIA

Mel Stabin

4/20-4/22/15, Allentown. Pushing the Envelope in Watercolor: Express Yourself. Sponsored by Folkwerks Art Studio. All levels.

Contact: Peg McCormack, 610/965-1432
 folkwerks@gmail.com or www.folkwerks.com

RHODE ISLAND

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9/7-9/11/15, Block Island.

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Contact: 203/758-9660
 www.DAmbruosoStudios.com

Paul Leveille

3/5-3/7/15, Pawtucket. Rhode Island Watercolor Society. Painting Expressive Portraits. Slater Memorial Park, Armistice Blvd., Pawtucket, RI 02861.

Contact: 401/726-1876, www.RIWS.org or
 www.PaulLeveilleStudio.com

SOUTH CAROLINA

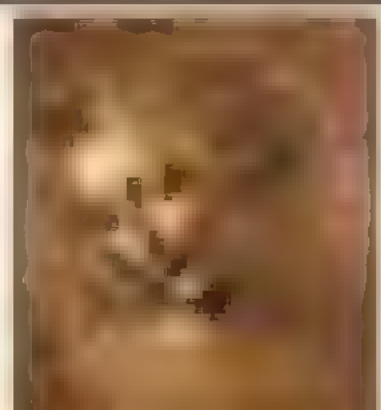
William Jameson

3/9-3/13/15, Charleston. Charleston Artists Guild. Working Large Without Fear! This 3 day studio workshop will be an intensive exploration of handling a large canvas.

Leave your comfort zone and enjoy working a little or a lot larger than your usual sizes. Become adept at making larger as well as better paintings and discover why some compositions are meant to be small works and others translate beautifully to a larger format. This 3 day studio workshop will be a fun and intensive exploration of handling a large canvas.

Contact Bill Jameson, 828/749-3101
 billjameson0593@gmail.com or
 www.williamjameson.com

4/18/15, Aiken. Aiken Artists Guild. In this one day workshop, concentration will be on making small but powerful work. 6x8 to 12x16.



B·A·C·A·A

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Workshops and Programs

Tony Pro - January 16-18, 2015
Sean Cheetham - January 24-25, 2015
Dan Thompson - January 26-30, 2015
Michael Grimaldi - February 2-6, 2015
Sean Cheetham - March 20-22, 2015
Cesar Santos - March 30-April 3, 2015
Nick Reynolds - April 6-10, 2015
Colleen Barry - April 20-24, 2015
Graydon Parrish - July 13-24, 2015
Jon deMartin - July 27-31, 2015
Michael Grimaldi - August 10-14, 2015
Juliette Aristides - August 17-21, 2015
Nick Reynolds -
 October 19-23, 2015

Classes

Noah Buchanan -
 January 20, 22,
 April 7, 9 & June 9, 10
Linda Dulaney -
 February 10, 12, May 15
 & resume in September
Chris Petrocchi -
 January 16, 23, 30 &
 February 6, 13, 20, 2015

Nick Reynolds
 Juan Michael Porter

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• John Cosby	June 8 th - 11 th
• Rick Fleury	June 13 th - 14 th
• Daniel Keys	June 15 th - 18 th
• Rosalie Nadeau	June 22 nd - 23 rd
• Carol Maguire	June 24 th - 26 th
• Kathy Anderson	Aug 24 th - 26 th
• Rosalie Nadeau	Sept 1 st - 2 nd
• Don Demers	Sept 9 th - 12 th
• Susan Lyon	Sept 15 th - 18 th
• Lois Griffel	Sept 21 st - 25 th



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 www.capecodcreativearts.org


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Contact: Bill Jameson, 828/749-3101
billjameson0593@gmail.com or
www.williamjameson.com

Birgit O'Connor
 3/8-3/14/15, Springmaid.
 Big Bold Beautiful Flowers.
 Contact: Heather Orr, 843/315-7150
 (C) 843/995-2500
orr@springmaidbeach.com or
www.springmaidwatermedia.com

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www.DAmbruosoStudios.com

TENNESSEE

Tom Lynch
 5/4-5/8/15, Trenton.
 Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

Camille Przewodek
 9/28-10/2/15 Nashville. Plein-Air Color Painting Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Still life, landscape, head & figure.
 Contact: Camille, 707/762-4125
fineart@sonic.net; www.przewodek.com or
 Jeanie Smith, Warehouse 521, 615/337-2570
warehouse521@gmail.com

TEXAS

Art In The Mountains
 11/2-11/6/15 and 11/9-11/13/15, San Antonio. Charles Reid, Drawing and Painting with Charles Reid. Intermediate to Advanced.
 Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or
www.artinthemountains.com

Mary Alice Braukman, N.W.S.
 3/12-3/15/15, Houston.
 Contact: Patricia Stinson Rowe, 832/349-0983
stepout410@gmail.com

Tony Couch
 2/16-2/20/15, San Antonio.
 Contact: 678/513-6676
toncouch@mindspring.com or
www.tonymcouch.com

Frank Covino
 9/14-9/18/15, Dallas area.
 Contact: Jennifer Funk, 214/563-3019

Don Andrews Watercolor Workshop
 May 2015, Fort Worth. Don Andrews, nationally known watercolorist, workshop instructor and active member/past board director of AWS is the juror of the 2015 Society of Watercolor Artists International Juried Exhibition. His SWA workshop in Fort Worth, TX is 19-21 May. For exhibition/workshop details: www.swawatercolor.com

Susan Ogilvie, PSA
 10/5-10/7/15, Grapevine. Building A Better Landscape. A personal approach to composition and color harmony. Studio class. Pastel Society of the Southwest
 Contact: info@pssw.info

UTAH

Art In The Mountains
 8/27-8/29/15, Salt Lake City. Mary Whyte, Portrait and Figure in Watercolor. Studio. \$995. All Levels Welcome.

Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or
www.artinthemountains.com

Frank Covino
 3/16-3/20/15, Salt Lake City.
 Contact: Heather Kennedy, 435/840-8725

Triple D Game Farm
 4/18-4/20/15, Hurricane. Join the Triple D's majestic wildlife & attend an artist workshop with cohost's Julie T Chapman & Greg Beecham in the stunning red rocks near the Gateway to Zion National Park. An optional Raptor Event is scheduled for April 17th. A total of 7 Wildlife Events & Three Raptor Events are being held in April 2015 near Hurricane UT!!
 Contact: 406/755-9653
info@tripleddgamefarm.com or
www.tripleddgamefarm.com

VERMONT

Art New England
 7/19-7/25/15, Dean Nimmer, The 100 Drawings Challenge. Jim Peters, Mixed Media Painting. Colette Fu, Pop-Up Books. Christopher Chippendale, Landscape Painting. Stanley Bielen, Still Life Painting. Susan Rostow, Water-based Printmaking. Ann Agee, Handbuilding with Clay-The Riff and the Grand Gesture. Honour Mack, Abstract Painting.
 7/26-8/1/15, Tim Hawkesworth/Lala Zeitlyn, The Mark and Beyond, Painting: A Doorway to Possibility. Susan Lichtman, Painting the Figure in Context. Gwen Strahle, Drawing Marathon. Elizabeth O'Reilly, The Plein Air Challenge. Dan Welden, Solar Plate Etching. Irena Roman, A Week of Watercolor. Bob Green, High Fire Low Fire. Andrea Dezso, Narrative Paper Cutting.
 8/2-8/8/15, Tim Hawkesworth/Lala Zeitlyn, The Mark and Beyond, Painting: A Doorway to Possibility. Catherine Kehoe, Copies: Analysis and Invention. Frank Meuschke, Landscape Into Art. Nancy Friese, Observation and Translation in Watermedia. Jim Lee, Woodcut Printmaking. Sally Moore, Wood, Wire Paper, String. Betsy Alwin, The Magic of Multiples: Explorations in Mold Making and Casting. Elise Engler, Narrative Drawing.
 Contact: Nancy McCarthy, 617/879-7175
nmccarthy@massart.edu or
www.MassArt.edu/ane

Tony Conner
 2/21-2/22/15, North Bennington. The weekend long class will teach the techniques and skills required for successful watercolor painting. Class fee \$195.
 2/26/15, 3/5/15, 3/12/15, 3/19/15, 3/26/15, & 4/2/15, Manchester. Learn to see and use value and edges to create 3D form in your drawings. Class fee \$85.
 4/23/15, 4/30/15, 5/7/15 & 5/14/15, Manchester. 11:00am to 12:30pm. This four-week class will teach the techniques and skills required for successful watercolor painting. Class fee \$65.
 6/13-6/14/15, North Bennington. The "wet into wet" technique is one of the most basic and most beautiful in watercolor and produces a look that is impossible in any other medium. This class focuses on this special technique. Class fee \$195.
 8/6-8/9/15, North Bennington. Watercolor Boot Camp. This 4-day watercolor intensive is for anyone wishing to bring their watercolor painting to a new level. Class fee \$475.
 10/2-10/3/15, North Bennington. Paint the beautiful autumn landscape "en plein air" in watercolor. Class fee \$195.
 10/24-10/25/15, North Bennington. Drawing Intensive. Two full days of drawing from direct observation. Gain skill in rendering objects in proper scale and proportion and in showing form through value. Class fee \$195.
 Contact: Tony, 802/375-5548
classes@tonyconner.com or
www.tonyconner.com/classes-tam

Frank Covino

4/20/15 - 6/5/15, Covino Studio.
 7/13-7/17/15, Covino Studio.
 Contact: Barbara Covino, 802/496-2513

InView Center for the Arts At The Landgrove Inn

5/13-5/15/15, Aline Ordman, Figures in Oils.
 6/8-6/11/15, Carol Carter, Watercolor Workshop.
 6/15-6/18/15, Ted Nuttall, Portraits in Watercolors.
 6/23-6/25/15, Annelein Beukenkamp, Florals in Watercolors.
 7/6-7/10/15, Eric Wiegardt, Watercolor Workshop.
 7/15-7/18/15, Alvaro Castagnet, Watercolor Workshop.
 7/20-7/23/15, Margie Samuels, Watercolors Workshop (Beginner to intermediate).
 7/24-7/26/15, Margie Samuels, Learn to Paint Watercolors (Beginners).
 7/27-7/30/15, Robert Carsten, The Ultimate Pastel Workshop.
 8/3-8/7/15, Tony van Hasselt, Vermont the Way You Like It, Watercolor Workshop.
 8/10-8/13/15, Janet Rogers, Faces and Figures in Watercolors.
 8/14-8/16/15, Steve Rogers, Plein Air in Watercolors.
 8/17-8/21/15, Frank Francese, Plein Air Workshop in Watercolors.
 9/14-9/17/15, Kathy Anderson, Painting the Chaos in the Garden.
 9/23-9/26/15, Randall Sexton, Plein Air Workshop in Oils.
 9/28-10/2/15, Pat Weaver, Open Workshop in Watercolors.
 10/5-10/9/15, Frank Eber, Watercolor Workshop (Sponsored by VWS).
 10/19-10/22/15, Qiang Huang, Still Life in Oils.
 11/6-11/8/15, Craig Pursley, Portraits in Oils.
 Contact: 800/669-8466 or 802/824-6673
 vtinn@sover.net or www.landgroveinn.com

Caroline Jasper

7/27-7/31/15, Burlington.
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 http://www.carolinejasper.com/pages0/PaintingWorkshops.htm
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 Contact: 888-HOLBEIN or holbeinusainfo@aol.com

Tom Lynch

7/22-7/24/15, Burlington.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Aline Ordman

5/13-5/15/15, Landgrove Inn, Landgrove.
 Figure Painting Pastels or Oils.
 Contact: www.landgroveinn.com

Tony van Hasselt, A.W.S.

8/3-8/7/15, Landgrove. Three or five days of plein air watercolor fun exploring the bucolic charm of a summer landscape. Comfortable accommodations, gourmet meals and a studio. Demonstrations, lots of individual painting time with personal assistance.
 Contact: www.vanhasseltworkshops.com

VIRGINIA

Tom Lynch

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 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Shenandoah Art Destination

The Shenandoah Art Destination, a 10-acre property, is magnificently located near the historic town of Lexington, nestled in the Shenandoah Valley between the Blue Ridge and the Allegheny Mountains. The owners, Jan-Willem & Nancy Boer, offer an ideal creative vacation and inspiration for all art

lovers of any ability – the fee for your stay is all-inclusive – accommodations (private room and bath), meals (home-cooked), transport from airport/train, and art instruction. All artists are welcome from the beginner to the professional painter for painting (all media), drawing and printmaking. Daily course guidance/tutelage by your host, Jan-Willem Boer, an established artist and illustrator for over 25 years in the USA and Europe who earned his degree from the Rietveld Academie in Amsterdam, The Netherlands. Each day there is a focus on a different skill with much one-on-one instruction. The facility is set up with two great indoor studios and many wonderful outdoor locations for plein air painting. It is the perfect setting to focus on art and at the same time have a refreshing vacation. Courses run from early spring to late autumn. Non-participating spouse/partner is also welcome (see website for their cost). For cost and more information please visit website. The testimonials of previous participants acknowledge what a wonderful experience you will have.

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 6/30-7/6/15
 7/9-7/15/15
 7/17-7/19/15
 7/20-7/26/15
 8/1-8/4/15
 8/10-8/16/15
 8/24-8/30/15
 9/4-9/7/15
 9/13-9/19/15, Sacred Doorways/Icon Painting.
 Contact: 612/221-1140
 nancy@shenandoahartdestination.com
 www.ShenandoahArtDestination.com

WASHINGTON

Tom Lynch

3/27-3/29/15, Spokane.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Susan Ogilvie, PSA

5/14-5/17/15, Mt Vernon. Landscapes Inside Out: Studio & Plein Air with Pastels. Farms, flowers, fields, and coastal scenes...with the snow-capped Cascades for the backdrop.
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Jan Sitts

8/11-8/14/15, Coupeville.
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 Contact: Lisa, 360/678-3396

WISCONSIN

Baumgaertner Atelier Margaret Carter Baumgaertner Portrait Workshops

3/2-3/6/15, La Crosse. Mentoring Workshop. Students work from their own photo reference with assisted critique. 8 student limit. All levels. \$600.
 6/1-6/5/15, La Crosse. Mentoring Workshop. Students work from their own photo reference with assisted critique. 8 student limit. All levels. \$600.
 6/14-6/18/15, La Crosse. 5-Day Plein Air Oil Portrait Workshop. Cape Cod School, Color Theory, use of block studies to understand color and apply to portraiture. All levels. \$500.

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workshops 2015

6/20-6/23/15, La Crosse. 4-Day Charcoal Workshop. Students create four charcoal drawings and have an opportunity to work in the sauce medium. All material for the class provided. 12 student limit. All levels. \$375.

6/25-7/2/15, La Crosse. 7-Day Oil Portrait Workshop. Basic Portraiture Workshop. Students paint one model in the morning and a second model in the afternoon. Two, 4-hour portrait demonstrations and a five-hour marketing round table discussion. 12 student limit. All levels. \$625.

6/25-7/12/15, La Crosse. 13-Day Oil Portrait Workshop: The first seven days mirror the 7-Day Oil Portrait Workshop. During the second six days, the students will paint one long pose portrait. 12 student limit. All levels. \$900.

6/26-7/10/15, La Crosse. 5-Evening Portrait Sculpture Workshop with Mike Martino. 8 student limit. All levels. \$200.

7/5-7/12/15, La Crosse. 6-Day Long Pose Portrait Workshop. One 6 day long pose head and shoulder model. The long pose allows the student to explore finishing techniques. 12 student limit. \$600.

7/5-7/18/15, La Crosse. 11-Day Advanced Workshop. One 6 day long pose head and shoulder model. The long pose allows the student to explore finishing techniques. 12 student limit. 5 Day mentoring session. Students work from their own photo reference with assisted critique. All levels. \$900.

7/14-7/18/15, La Crosse. Mentoring Workshop. Students work from their own photo reference with assisted critique. 8 student limit. All levels. \$600.

7/20-7/24/15, La Crosse. Mentoring Workshop. Students work from their own photo reference with assisted critique. 8 student limit. All levels. \$600.

7/20-7/18/15, La Crosse. Baumgaertner Portrait Atelier. Continuous Portrait Program

including the 4-Day Charcoal Workshop, 7-Day Oil Portrait Workshop and the 11-Day Advanced Workshop. The student completes a total of six portraits. All levels. \$1,600. Contact: Margaret Carter Baumgaertner, 621 South 28th Street, La Crosse, WI 54601 608/788-6465 or 608/385-5899 Baumportrait@cs.com www.portraitclasses.com or www.baumportraits.com

Tony Couch

6/1-6/4/15, Lac du Flambeau.

Contact: 678/513-6676 toncouch@mindspring.com or www.tonycouch.com

Dillman's Art Workshop Retreat

4/23-5/3/15, Tom Lynch, April in Paris - Seine River Cruise. Watercolor.

5/16-5/16/15, Young Artist Retreat. All medium.

5/16-5/21/15, Ellen Jean Diederich, Progressive Painting in Watercolor. Watercolor.

5/16-5/21/15, Joyce Hicks, Create a Visual Language for Landscapes. Watercolor.

5/16-5/22/15, Sterling Edwards, Creating Expressive & Dynamic Watercolors. Watercolor.

5/16-5/22/15, Laura Lein-Svenchner, Collage-Mastering the Creative Process. Mixed Media.

5/24-5/29/15, Sharon DiGiulio, Experimental Encaustic Techniques. Encaustic Medium.

5/24-5/29/15, Joseph DiGiulio, Freedom of Abstraction. Acrylic.

5/24-5/29/15, Tammy L. Deck, Collage, Layering and Laminating in Fibers. Fiber Art.

5/24-5/29/15, Carol Schulz, Exciting Watercolor Landscapes that Paint Themselves! Watercolor.

5/31-6/5/15, Tony Couch, Watercolor: You Can Do It! Watercolor.

5/31-6/5/15, Greg Disch, Learn Digital Nature Photography. Photography.

5/31-6/5/15, Sharon Reilly, East Meets Midwest - Exploring Asian Traditional Techniques. Watercolor.

6/7-6/12/15, David R. Becker, The Most Important Watercolor Workshop. Watercolor.

6/7-6/12/15, Dan Mondloch, Bold Undercoatings that Glow. Watermedia.

6/7-6/12/15, Karen Caulkins Ragus, Loosie Goose Painting. Acrylic/Mixed Media.

6/14-6/17/15, Bill Alexander, Aging into Your True Self. Personal Growth.

6/14-6/19/15, Hank Erdmann, Art of Composing Photo Images. Photograph.

6/14-6/19/15, Frank Webb, Creative Design in Watercolor. Watercolor.

6/14-6/20/15, Bob Burrridge, Contemporary Abstract Figure Painting and Collage. Acrylic.

6/21-6/21/15, Concert, Big Top Chautauqua Blue Canvas Orchestra. Concert.

6/21-6/25/15, Darren Thompson, Native American Flute Journeys. Flute.

6/21-6/26/15, Don Andrews, Watercolor Landscapes. Watercolor.

6/21-6/26/15, Larry Blovits, Landscape Painting; Emphasis on Aerial Perspective. Oil / Pastel.

6/21-6/26/15, Gloria Miller Allen, Transparent Watercolors. Watercolor.

6/28-7/3/15, Carrie Burns Brown, Cut and Paste Collage. Watermedia.

7/5-7/11/15, Tom Lynch, Watercolor Secrets Revealed. Watercolor.

8/23-8/28/15, Lois Griffel, Painting The Impressionist Landscape. Oil / Acrylic / Pastel.

8/23-8/28/15, Janet Rogers, Impressions with Faces and Figures. Watercolor.

8/23-8/28/15, Steve Rogers, Painting Color, Light and Reflections. Watercolor.

8/23-8/28/15, Robert Masla, Seeing and Thinking Visually. Mixed Media.

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2015 Artist Workshops

Jura Bedic - *Academic Figure Painting*
March 2 - 27, 2015

Ted Seth Jacobs - *Drawing human Structure in Action*
April 7 - June 27, 2015

David Gray - *Classical Portrait Painting*
July 2 - 15, 2015 (10 Days)

Robert Liberace - *Modern approach to the classic figure*
July 20 - 31, 2015 (10 Days)

www.flemishclassicalatelier.com
studio@flemishclassicalatelier.com



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8/30-9/4/15, Tom Gow, Whimsical Cottages in Cottonwood Bark. Wood Carving.
 8/30-9/4/15, Sondra Holtzman, Watercolor. Watercolor.
 8/30-9/4/15, Caroline Jasper, The Joy of Painting and the Power of Color. Acrylic.
 8/30-9/4/15, Carol Nelson, Acrylic Pathways to Abstraction. Multi Media.
 9/6-9/11/15, Hannah Ineson, Illustrated Journaling. Watercolor.
 9/6-9/11/15, Richard McDaniel, Spice Up Your Landscape with Zing. Oil / Pastel.
 9/6-9/11/15, Arleta Pech, Realism in Oil. Oil / Pastel.
 9/6-9/11/15, Susan Henshaw, Water in the Landscape. Pastel.
 9/13-9/18/15, Jane Davies, Abstract Painting. Multi Media.
 9/13-9/18/15, Rose Edin, Color Harmonies Sink with Light. Watercolor.
 9/13-9/18/15, Douglas House, Pastel Painting. Pastel.
 9/20-9/25/15, Joan Fullerton, Stretching Your Imagination. Multi Media.
 9/20-9/25/15, Bonnie Paruch, Creative Plein Air Landscape. Oil / Pastel.
 9/27-10/1/15, Mary Bauschelt, Accordion Book Making. Marbled Paper.
 9/27-10/1/15, Kath Macaulay, Pocket Sketching, Plein Air for Journaling. Watercolor.
 9/27-10/2/15, Frank LaLumia, Plein Air Oil Painting. Oil.
 9/27-10/2/15, Tim Tyler, Still Life-Knife and Brush Handling. Oil.
 Contact: www.dillmans.com

Lois Griffel

8/23-8/27/15, **Lac du Flambeau**. Landscape painting, Dillman's Bay Resort, Dillman's Creative Arts Foundation. 5 day workshop based on my books, Painting the Impressionist Landscape and Painting Impressionist Color,

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 Contact: Stephanie Scotterud, 715/588-3143
 Stephanie@dillmans.com or
 www.dillmans.com

Jack Richeson & Co.

3/18-3/21/15, David Cheifetz, Still Life Composition & Painting in Oils. \$550 per Student.
 4/23-4/25/15, Terry Stanley, The Artist's Balance. \$250.
 7/20-7/24/15, Laurin McCracken, Realism in Watercolor. \$550.
 10/8-10/10/15, Terry Stanley, Painting in Pastels. \$275.
 11/5-11/7/15, Brenda Mattson, Painting Water, Trees and Sky in Pastel.
 Contact: www.richesonart.com/
 galleryandschool/workshops.html

Caroline Jasper

8/31-9/3/15, **Lac du Flambeau**. The Joy of Painting and The Power of Color. Oils, acrylics, water-soluble oils, or any opaque media.
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 Contact: 715/588-3143, art@dillmans.com or
 www.dillmans.com/dcaf/index.html

Kristy Kutch

9/14-9/17/15, **Lake Geneva**.
 "Colored Pencil: Delicate to Dynamic".
 Contact: Kristy Kutch, 219/874-4688
 kakutch@earthlink.net or
 www.artshow.com/kutch

Tom Lynch

7/6-7/9/15, **Lac du Flambeau**.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Madeline Island School of the Arts

6/1-6/5/15, Suz Galloway, Studio.
 6/1-6/5/15, Jeannie McGuire, Studio.
 6/15-6/19/15, Tom Jones, Plein Air.
 7/6-7/10/15, Joe Paquet, Plein Air.
 7/27-7/31/15, Kim English, Plein Air.
 8/3-8/7/15, Sterling Edwards, Studio.
 8/10-8/14/15, Andy Evansen, Plein Air.
 8/17-8/21/15, Kami Mendlik, Plein Air.
 8/17-8/21/15, Kathie George, Studio.
 8/31-9/4/15, Marc Hanson, Plein Air.
 9/14-9/18/15, Fábio Cembranelli, Studio.
 9/21-9/25/15, Joseph Zbukvic, Plein Air.
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Pocket Sketching

9/28-10/1/15, **Lac du Flambeau**.
 Dillman's Creative Arts Foundation.
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 vacations@dillmans.com

Jan Sitts

8/24-8/27/15, **Lac du Flambeau**.
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INTERNATIONAL

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 www.georgiamansur.com

BAHAMAS

William Jameson

9/21-9/24/15, **Abaco Islands**. This workshop is multi-media and appropriate for beginners

VALDES ART WORKSHOPS 2015			
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	22-26	John Salminen	Realism Through Design
	30-Jul 3	Laura Robb	Still Life in Oil
July	7-9	Doug Dawson	Studio Landscape: Pastel
	13-17	Nancy Reyner	Abstract Acrylic Painting
	20-24	Ramon Kelley	Portrait and Figure
	27-31	Pat Dews	Design Abstracts with Zing
Aug.	3-7	Joshua Fallik	Still Life
	10-14	Alan Flattmann	Pastel Landscape/Cityscape
	17-19	Kath Macauley	Watercolor Pocket Sketching
	24-28	Lorenzo Chavez	Landscape: Pastel & Oil
Oct.	31-Sep 4	Roberto Remy	Portrait Painting & Drawing
	5-9	Charles Reid	Watercolor

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March 27 – 29	Spokane, WA
April 13 – 17	St. Louis, MO
April 23 – May 3	Paris/Seine River Cruise, France
May 4 – 8	Trenton, TN
May 29 – 31	Red Bank, NJ
June 11 – 14	Floyd, VA
July 6 – 9	Lac du Flambeau, WI
July 22 – 24	Burlington, VT
August 20 – 23	Carmel, IN
September 14 – 17	Manhattan, KS
September 25 – 28	Easton, MD
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www.georgiamansur.com

workshops 2015

to advanced painters. Materials list will be sent to each participant. We'll be working on location on Elbow Cay including charming Hope Town. Weather permitting on one of the days; we'll be going by boat to Little Harbor. We'll be staying at the Firefly Sunset Resort on Beautiful Elbow Cay in the Abaco Islands, Bahamas. www.fireflysunsetresort.com. I believe you will agree that this is a little piece of Heaven when you arrive! Please call me to discuss housing particulars and with any other questions: 828/749-3101.

BELGIUM

Flemish Classical Atelier

3/2-3/27/15, Bruges. Jura Bedic, Academic Figure Painting.

4/7-6/27/15, Bruges. Ted Seth Jacobs, Drawing Human Structure In Action.

7/2-7/15/15, Bruges. David Gray, Classical Portrait Painting.

7/20-7/31/15, Bruges. Robert Liberace, Modern Approach To The Classic Figure.

Contact: studio@flemishclassicalatelier.com or www.flemishclassicalatelier.com

BERMUDA

The Arts Project

Drawing on Bermuda's glorious colors and light. Workshops by North American artists based in the historic town of St George, Bermuda. All levels very welcome.

April 2015, St George. Bill Rogers, plein air and figure drawing.

May 2015, St George. Mario A Robinson, water color and oils portraits.

October 2015, St George. Jana Matusz, plein air and figure drawing.

Contact: Emma Ingham, 441/331-1946 artsatstgeorge@gmail.com or

www.facebook.com/ArtsProjectStGeorgeBermuda

William Rogers, CSPWC TWSA SCA

4/23-4/26/15, St Georges.

The Colours of Bermuda.

Contact: poshemma@gmail.com

CANADA

Bear Valley Highlands

5/29-5/31/15, Dominik Modlinski, Plein Air Painting - Secrets of Colour. Three days of inspiration and innovation where brushstrokes radiate with luminescent light and the brilliant hues of the Canadian and worldwide landscapes. This is a workshop for beginner and intermediate painters who wish to expand their knowledge of oil and acrylic painting techniques while enhancing their perception and creative visualization. This workshop can be extended to a 4 day workshop.

www.paintingjourneys.com

6/12-6/15/15, John Stuart Pryce, O.S.A. Hon. I.P.A.P. Plein Air Painting, Oils and Acrylics This 4 day workshop will explore all aspects of Plein Air Painting, all levels are welcome. Personal attention will be given to each student as we capture the beauty of our natural surroundings in this wilderness setting. "The purest and most rewarding form of painting, in my opinion, is "en plein air" as it challenges all of the skills and discipline of the artist." John Stuart Pryce.

www.prycestudios.com

6/20-6/23/15, Gaye Adams, SFCA, MPAC. Painting the landscape Indoors and Outdoors. This 4 day workshop will help you to develop a sound approach to plein air painting and learn how to take it to the next level by utilizing your plein air sketch to develop and inform a larger studio piece. Students will work with Gaye in the field, choosing a subject matter that they will expand into a studio painting on the third and fourth days of the workshop.

www.gayeadams.com

9/17-9/20/15, Susan Ogilvie, Pastel Plein Air with an emphasis on Composition and Colour. Plein Air classes will be conducted primarily outdoors, with students painting the landscape from life. While working in natural light, you will be developing sound value studies, and small format color studies and paintings. Susan will provide daily demos, individual guidance with each student, and conduct group critiques.

www.susanogilvie.com

9/26-9/28/15, Teresa Saia, Plein Air Pastel, Oil and Watercolour. Teresa's work encompasses the mediums of oil, pastel and watercolor. Known for fluid, direct style, she captures the attention of many collectors with her expressive use of radiant and rich color.

www.teresasaia.com
Accommodation in log chalets and organic, home cooked meals are provided on site at Bear Valley Highlands which boasts a private lake and spectacular Mountain views. Non painting partners are welcome.

Contact: Barbara Fresz, 250/306-6762

info@bearvalleyhighlands.com or

www.artworkshopsbc.com

Canadian Society of Painters in Water Colour

9/29-10/3/15, ABCC, Cornwallis, Nova Scotia, Canadian Society of Painters in Water Colour, Watercolour and Watermedia Symposium.

Instructors Ann Balch, Poppy Balser, Rex Beanland, Chris Gorey, Bianka Guna, Ron Hazell, Karin Isenburg, and Lio Lo.

Contact: www.cspwc.com

Susan Ogilvie, PSA

9/17-9/20/15, Lumby, BC.

Plein Air in the Okanagan.

Contact: Bear Valley Highlands, 778/373-5684 www.bearvalleyhighlands.com

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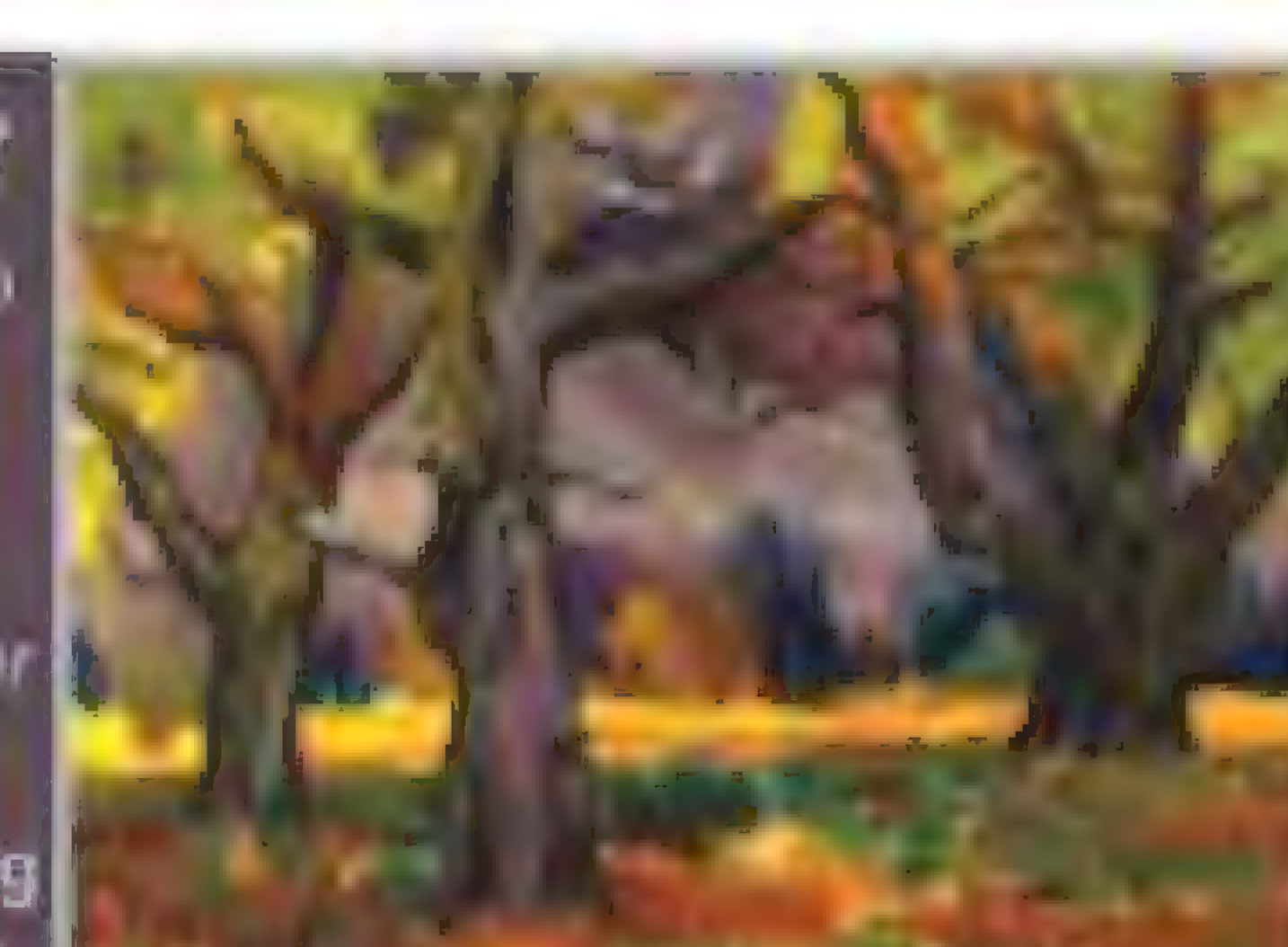
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June-July 2015, Prince Edward Island,
 Nova Scotia. Painting Workshop.
 8/17-8/21/15, White Rock, British Columbia.
 Painting Workshop.
 Contact: Mike Svob, 604/535-1459
 mikesvob@gmail.com or www.mikesvob.com

CROATIA

Aline Ordman

6/6-6/15/15, Pastel and Oil Painting.
 Slikamila Workshops In Croatia.
 Contact: http://bit.ly/AlineOrdman

William Rogers, CSPWC TWSA SCA

6/6-6/15/15, Korcula. Plein Air Korcula.
 Contact: http://slikamila.ca

ENGLAND

Flying Colors Art Workshops

7/18-7/28/15, Cornwall. Joyce Hicks
 Medium: W/C. Plein air landscape. All levels of
 instruction. Class Size: 20.
 Contact: Johanna Morrell, 858/518-0949
 FlyingColorsArt@me.com or
 www.FlyingColorsArt.com

FRANCE

Art Colony Giverny

5/16-5/23/15, Painting with colorful, energetic
 and eclectic Leoma Lovegrove! - Paint
 and photograph in Monet's Garden each
 weekday, staying in the village within easy
 walking distance. Painting excursions will
 take participants throughout the surrounding
 countryside. All artists' levels/media welcome.
 5/26-6/2/15, "Painting with Caroline Homes
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 be Caroline's fourteenth year in Giverny.
 Capture the beauty of Monet's Garden and

this picturesque, historic village and the Seine
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6/4-6/11/15, "Bringing Beauty to the World"
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 Instruction in oils and watercolors. All artists'
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9/2-9/9/15, "Painting and Music in Giverny".
 Imagine yourself painting in Monet's garden
 while the soft sounds of instruments fill the
 fragrant air! Christian artists and acoustic
 musicians join for a unique and inspirational
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Contact: www.artcolonygiverny.com

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Flying Colors Art Workshops

6/9-6/19/15, Avignon. Mel Stabin. Medium:
 W/C. Plein air landscape. All levels of
 instruction. Class Size: 20.
 Contact: Johanna Morrell, 858/518-0949
 FlyingColorsArt@me.com or
 www.FlyingColorsArt.com

Tom Lynch

4/23-5/3/15, Paris/Seine River Cruise.
 Contact: 630/851-2652
 Tomlynch@msn.com or www.TomLynch.com

Georgia Mansur

6/21-7/1/15, Frayssinet. Le Vieux Couvent
 Plein Air & Studio Workshop. Students
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 Contact: www.georgiamansur.com

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Mel Stabin

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 www.WorkshopsInFrance.com



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IRELAND

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ITALY

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5/16-5/23/15, Venice. Mary Whyte, In the Footsteps of Sargent. Beginning to Advanced Watercolor. Cost \$3,495 for painters and \$3,095 for travel enthusiasts.
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Marjorie Glick

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Susan Ogilvie, PSA

5/30-6/5/15, Tuscany.
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10/9-10/19/15, Sorrento, Colley Whisson, The Impressionistic Landscape. Plein air Oils Stay and paint in Sorrento; visit Capri and Pompeii! \$3,795 Painter; \$3,495 Non-Painter.
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William Rogers, CSPWC TWSA SCA

5/23-5/30/15, Cortona.
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Mike Svob

Fall 2016, Painting Workshop.
Contact: Mike Svob, 604/535-1459
mikesvob@gmail.com or www.mikesvob.com

JAPAN

Flying Colors Art Workshops

4/7-4/17/15, Kyoto. Keiko Tanabe. Medium: W/C. Plein air landscape. All levels of instruction. Class Size: 20.
Contact: Johanna Morrell, 858/518-0949
FlyingColorsArt@me.com or www.FlyingColorsArt.com

MEXICO

Flying Colors Art Workshops

2/15-2/21/15, Puerto Vallarta.
Donna Zagotta. Medium: W/C. People and places. All levels of instruction. Class Size: 20.
3/8-3/14/15, San Miguel de Allende. Robert Burrige. Medium: Acrylic. Studio and plein air. All levels of instruction. Class Size: 20.
3/22-3/28/15, San Miguel de Allende. Mel Stabin. Medium: W/C. Plein air landscape. All levels of instruction. Class Size: 20.
Contact: Johanna Morrell, 858/518-0949
FlyingColorsArt@me.com or www.FlyingColorsArt.com

Caroline Jasper

1/30-2/6/2016, Puerta Vallarta. Powercolor Painting. Oils, acrylics, water-soluble oils or any opaque media.
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Tom Lynch

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The Water of Watercolor

Painting wet-into-wet demands that you control the amount of water in your brush and on your surface.

WATERCOLOR is all about timing—and understanding the effects created by differing amounts of color and water on the brush. That knowledge comes with experience; consequently, although painting wet-into-wet (applying paint to a wet surface) and color charging (mingling wet colors on the surface) are two of the most basic techniques, they're also two of the most difficult to master. Even if you've been painting in watercolor for a while, renewed attention to these techniques could take your work to the next level.

Getting the Feel of the Brush

As you gain experience with your brush, it becomes an extension of your hand and, by default, the rest of your body, as well as of your artistic sense. A good brush makes the job of painting simpler and allows the poetry of your art to emerge with more ease.

The hairs bound together in the ferrule (metal sleeve) create narrow spaces that act like channels to carry water between them. Knowing how much water is in your brush is important. If the tuft (hairs or fibers) is swollen with water, it will flood the paper, and the color will be dispersed on the surface.

Over time, an artist gets to know the *feel* of just how wet or dry the brush is. Too much water in the brush causes blossoms (see **Blossoms**, page 82) and uncontrolled areas on an already wet surface. Over time, I've become aware of the weight of the brush, which tells me how much moisture it's holding. The tuft gives another clue. A swollen and shiny tuft tells me it's loaded with water.



When I'm first wetting the paper and using a wet-into-wet technique, I want a water-heavy brush but later, during color charging or other techniques for which controlling the amount of water is important, I make sure the tuft is moist but not fully engorged with water.

ABOVE: The falls in *Early Light, Eagle Falls* (watercolor and watercolor plus acrylic gesso on paper, 30x22) were a result of the initial wet-into-wet wash. Then, on the dry underpainting, I began the rocky cliffs with heavier color and less water on my brush. Details became richer and darker as I added layers. Charging color into each shape created variety.

Color-Charged Shapes



1. Initial Washes and Shapes: A wet-into-wet underpainting or wash unifies a scene, so I painted the light, cool tones of the cloudy sky and warm colors of the beach first. Then, after the paper dried, I began introducing the shapes of the driftwood structure and sea rock. I charged color into these wet shapes and let the pigments mingle. Allowing colors to drift together creates a more vibrant surface.

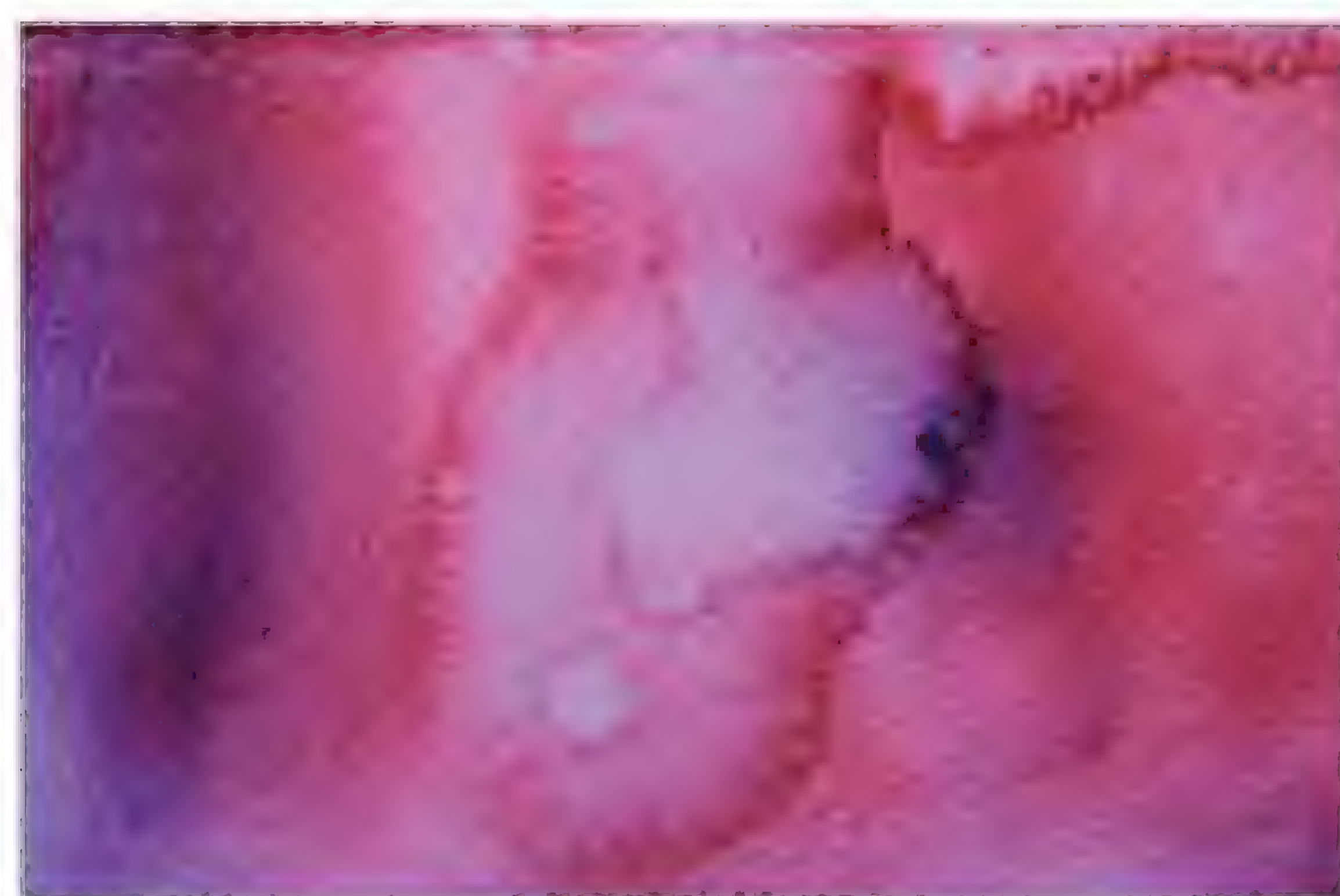
2. More Color-Charged Shapes: As the painting progressed, I added more shapes and charged more color into the driftwood structure. I also washed in the background cliffs, allowing colors to mingle, wet-into-wet.

3. Crisp Edges: This close-up shows how I used my underpainting as a foundation for shapes that would come later. The wash underneath was dry, so the color-charged driftwood shapes retained their distinct edges.

4. Dry Underlayers: I painted *Drifter's Hideaway* entirely on location at a beach along the Navarro River, in California. The moisture in the atmosphere presented problems. Many times I had to let the painting dry under a heater fan in my car before I could continue to the next layer. If I hadn't waited for the surface to dry, the painting may have become soft and muddy, without distinct shapes.

ABOVE RIGHT: *Drifter's Hideaway*
(watercolor on paper, 22x30)

brushing up



ABOVE: Blossoms, also called “backruns,” “backwashes” and “blooms,” are the ragged edges of color created when two areas on the surface of a watercolor painting have different amounts of moisture, causing the color to move unevenly.

Selecting Paper Thickness

Paper is the traditional surface for watercolor, although newer products are becoming more and more popular, such as watercolor canvas and clayboards. In this article, I’ll simplify things by concentrating on paper.

I use Arches 300-lb. or heavier paper, which is relatively thick, so watercolor disperses evenly. Because of the thickness of the paper, the paint dries more slowly and gives me more time to use the wet-into-wet technique. Thinner papers work fine; they just have different characteristics, such as quicker drying times.

Wet-Into-Wet Paper Pointers

When painting wet-into-wet, the surface must be evenly moist but not so wet that there are puddles. The paper should have an even sheen with no visible dry areas showing. To check, look at the paper with your eyes at an angle low to the surface.

I use a 3-inch synthetic brush saturated with water to wet the paper. Some artists prefer submerging the paper in a sink or tub; however, if the paper is left too long in the tub, the water will remove the sizing (coating that reduces absorbency), which makes maintaining a definite painted edge difficult, even after the paper dries.

I brush water on the paper two or three times, waiting after each



LEFT: In *Cathedral Shadows* (watercolor on paper, 30x22), I painted the shadows on the massive granite cliffs of Yosemite Valley over a large, dry, gray underpainting. I used cobalt blue for the initial shape of the cliff and then added reds and earth tones to create the sense of verticality. In the shaded areas, the soft edges of the charged wash give the feeling of reflected light. In the water reflections I charged dark blues into the greens and yellows, and I charged a complementary red into the green of the trees.

application for the moisture to be absorbed into the paper. The surface should exhibit an even wetness from edge to edge. Getting the wetness right is a matter of experience. Having painted thousands of watercolors, I’ve found that knowing how wet the paper should be has become second nature.

Wet-Into-Wet Pigment Pointers

I usually tape my watercolor paper to a board, which I keep at a slight angle with the lower edge toward me. When I’m ready to apply paint wet-into-wet, I load my brush with very little water, but on the tip I load plenty of pigment. If the brush has too much moisture, it will flood the paper and dilute the wash, creating blossoms. An overly wet brush also makes smooth edges and transitions difficult to achieve.

With a properly loaded brush, I can touch the tip to the surface, and the color will disperse evenly without losing the integrity of the edge of the shape I’m making. If I realize the brush is too dry, I may dip its tip into my water container to lubricate the pigment and let the color flow onto the surface more easily.

You can use the wet-into-wet technique to unify an underpainting,

make soft edges for elements like clouds or trees, and create a mood or atmospheric effect, like mists or sunsets.

Color-Charged Mixtures

Color charging is similar to working wet-into-wet, but you use color charging in more selective ways—mainly for mixing colors. I often paint a shape with one color on a dry underlayer and then, while the shape is still wet, I use a drier brush to introduce a new color. The two colors merge and then dry. In this way, I attain more vibrant mixtures than I could on my palette, and I can also create a more spontaneous feel to my painting.

My step-by-step demonstration *Color-Charged Shapes* (page 81) shows how this process works. ■

DALE LAITINEN, a signature member of the National Watercolor Society and Watercolor West, lives in the foothills of the Sierra Nevada in northern California and teaches workshops across the United States and abroad. Petroglyph Gallery of Mokelumne Hill, Calif. represents his work, and his DVDs, *Landscape Essentials in Watercolor* and *The Language of Landscape in Watercolor*, are available at www.northlightshop.com. Visit his website at www.dalelaitinen.com.



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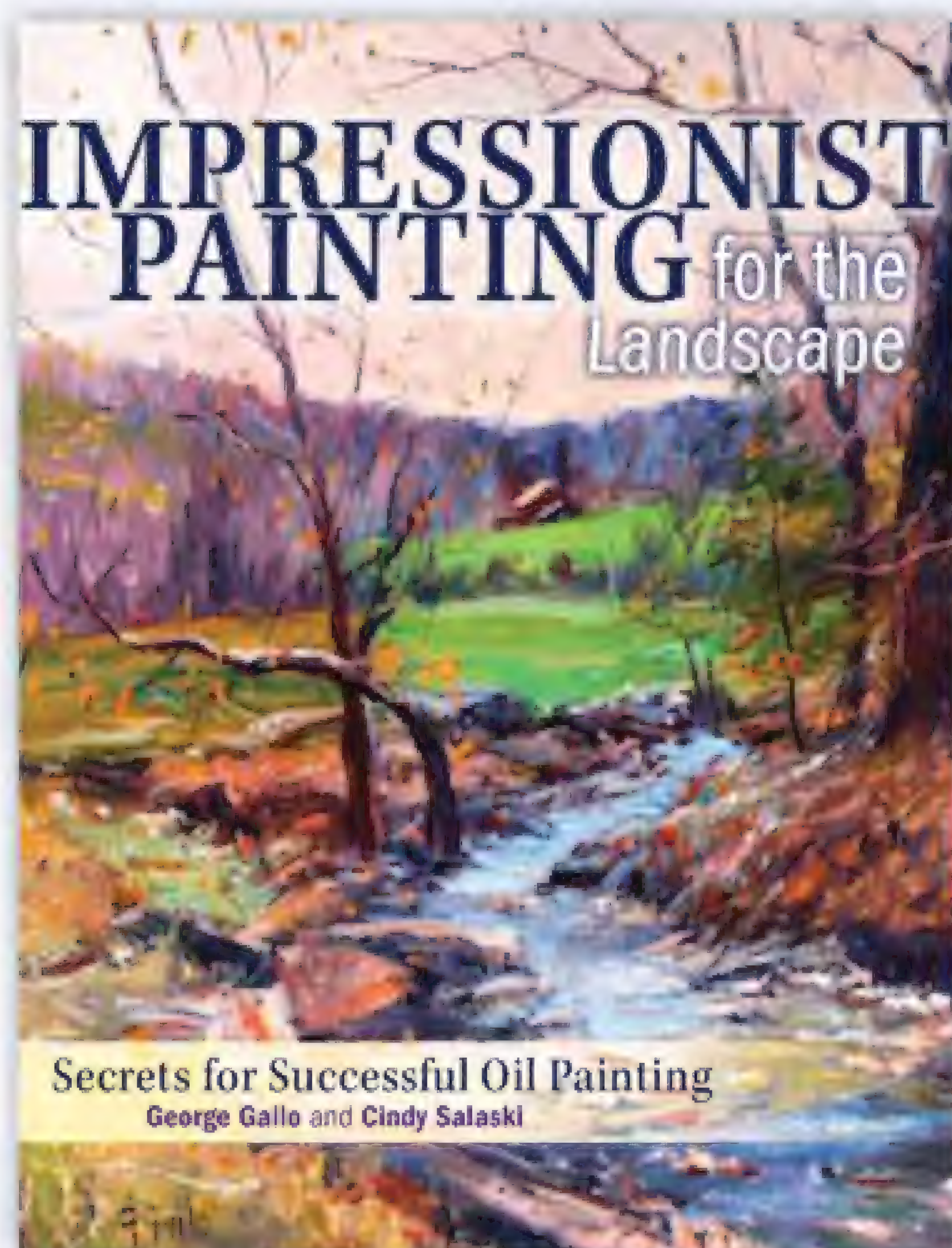
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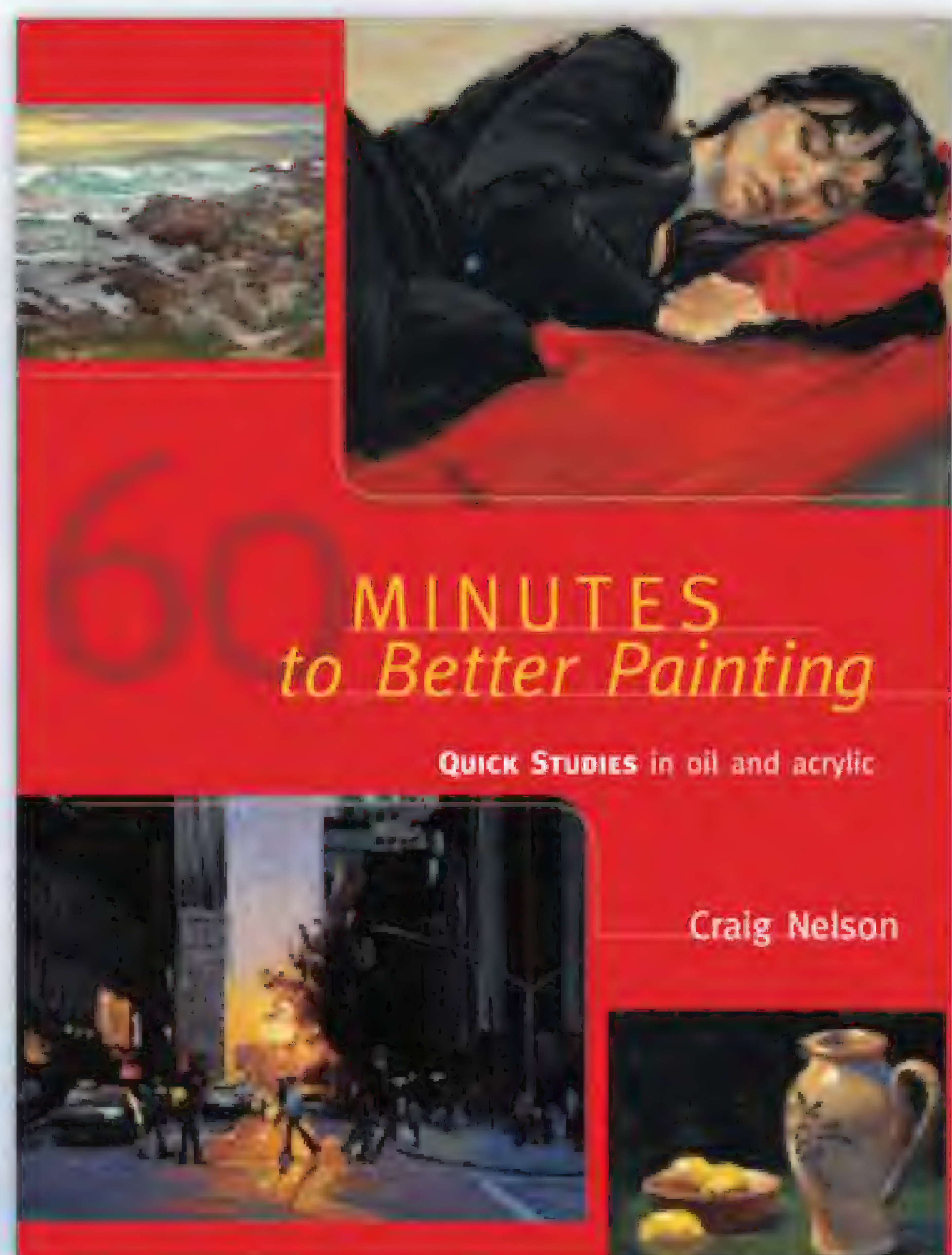


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The Pikes Peak Watercolor Society presents International Watermedia 2015. Juror: Ted Nuttel. Show dates, June 8 - July 6, 2015. Best of show, \$2,000, Gold award \$1,000. Additional cash and merchandise awards. Fees: Members: \$30-up to 3 digital images. Non-members: \$40-up to 3 digital images. Prospectus at www.pikespeakwatercolorssociety.org

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Art at the *OPOMAC National Competition for 2 & 3 dimensional art only. Enter through www.onlinejuriedshows.com by April 3 for May 2 - June 8 exhibit at the *Old Post Office Museum and Art Center of Graham, TX. Prospectus available at www.OPOMAC.net

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Cape Cod, Massachusetts. Pastel Painters Society of Cape Cod National Juried Exhibition "For Pastels Only on Cape Cod 2015" opens June 17, 2015 at the Cultural

Center of Cape Cod. \$5,000 in awards. Juror: Marla Baggetta; Judge of Awards: Tony Allain. Reception: June 20. Contact: fpo@pastelpainterssocietyofcapecod.com Prospectus online at www.pastelpainterssocietyofcapecod.com

DEADLINE: APRIL 15, 2015

The Woodson Art Museum is accepting submissions for the annual juried Birds in Art exhibition, Sept. 12 - Nov. 29, 2015. All works must interpret birds and related subject matter. Processing fee: \$50 for one entry; \$60 for two entries. Postmark and online submissions deadline for entry form and processing fee April 15. For prospectus/entry form, visit www.lywam.org/prospectus; call 715/845-7010; email museum@lywam.org; or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: APRIL 17, 2015

Cape Cod Art Association All Cape Cod Open Juried Exhibition & Sale. May 21 - June 15. Submit digital images through <https://client.smarterentry.com/capecodart> before April 17 deadline. Accepted work received by May 18. Reception: May 21. Pickup: June 15. Over \$1,500 cash awards. www.CapeCodArtAssoc.org

DEADLINE: JUNE 16, 2015

Pastel Society of America. The 43rd Annual Open Juried Exhibition: Enduring Brilliance! at the National Arts Club, New York City, September 8-26, 2015. Soft pastels only. More than \$25,000 in awards. Online digital entries only. Download prospectus after March 15th at www.pastelsocietyofamerica.org or send SASE (#10) to Pastel Society of America, 15 Gramercy Park South, New York, NY 10003. Info 212/533-6931 or psaoffice@pastelsocietyofamerica.org.



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TOP: *Pots and Flowers* (detail, oil pastel, 30x38) by George Shipperley from the July/August 2014 issue



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LEFT: 11b. (oil on canvas, 16x16) by Jeffrey T. Larson



careful consideration so I would hit all the areas of greatest intensity. I then focused on completing the fish, since its shelf life was limited.

I use a restricted palette of up to 28 colors in order to hit as closely as possible the full spectrum of color intensities. I combine direct mixing, broken color and glazes—all in order to push the limits of what paint can do.

I began my art education while still in high school, tak-

ing night classes at Atelier Lack, and then studying with Richard Lack from 1980-1984. I have been painting professionally full-time since then.

The best advice I can give is to work harder than anyone else. Don't be scared to make mistakes; just make sure that you learn from them, and never, never, never give up. ■

I'D BEEN COMMISSIONED to paint a still life featuring a smoked fish, and while working on ideas for that piece, this one came to mind. The scale, which I found at an antique store, and the fish are harmonious as subjects, and the contrast of color and texture excited me artistically. The scale was an ensemble of muted

cool hues with areas of precise detail, and the fish was a splash of bold golden light.

After many compositional studies, I transferred the drawing onto canvas and started working from life. I began by painting directly in full color, establishing the overall look and families of color notes, with

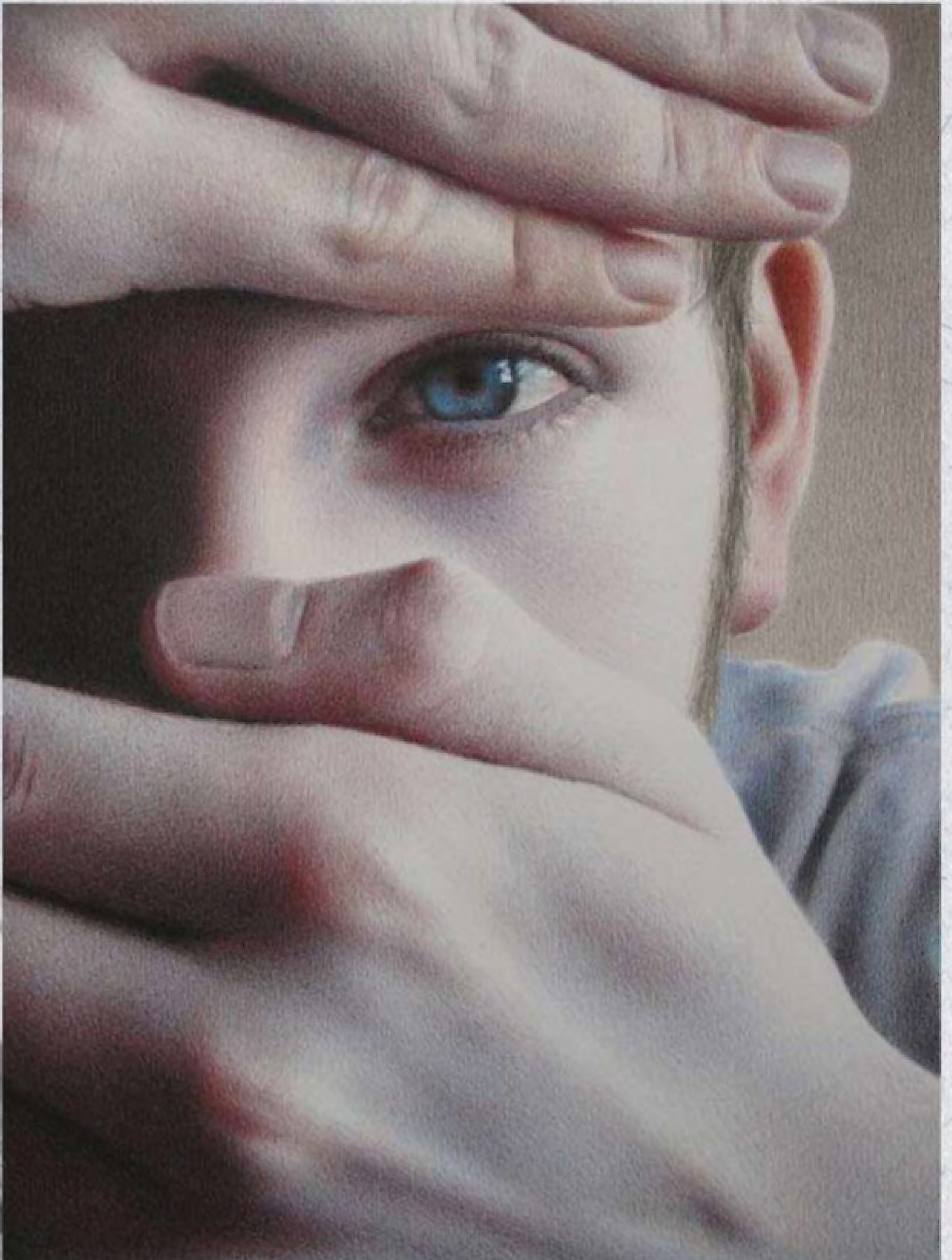
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"Tug, Shelter Island", 12" x 16" oil on RayMar by Kevin Macpherson, kevinmacpherson.com

Kevin Macpherson paints on RayMar canvas and linen panels on all his trips to China.

"I made my own panels before I discovered RayMar, sixteen years ago. Now placing a RayMar panel on my easel is step one to create a great painting. I highly recommend them." - Kevin Macpherson

RayMar Art
Supplies for the Artist

